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BAP
Civilization

CIVILIZATION

An Appreciation of the

VICTORIES *of* SCHOLARSHIP SCIENCE AND ART

BROWN LANDONE

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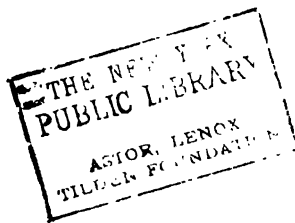
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DANTE ALIGHIERI.

National Museum. Naples.

This remarkable bronze bust is said to have been copied from a death mask, but the name of the artist is uncertain. Previous to Dante the writing of all Italian scholars was in Latin. It was he who first used the Italian language for literature, proving in his immortal poems that it was worthy of such use. This he did because of love for Italy, but to-day his name and his works belong to world literature.

DANTE ALIGHIERI

National Museum, Naples

This remarkable bronze bust is said to have been copied from a death mask, but the name of the artist is uncertain. It is said to have been the work of all Italian sculptors who first used the Italian language for literature. It was first proved in his immortal poem that it was worthy of such use. They believe it to be the work of the world but today his name and his work belong to world literature.

CIVILIZATION
AN APPRECIATION OF THE VICTORIES
OF SCHOLARSHIP, SCIENCE
AND ART

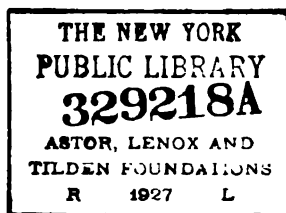
The Middle Ages

The
Time *of* Awakening

BROWN LANDONE
EDITOR-IN-CHIEF

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New York

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Nationalism

ALL great historical movements are difficult of definition and analysis. The causes are so many and so widely separated, the results so complex, that one who searches for reasons and undertakes to simplify is constantly confronted by all sorts of problems and complexities. The great awakening called the Renaissance is commonly attributed to a revival of classical learning but we must remember that a host of other elements were involved. Ultimately it came to be a change in the very nature of man himself and his attitude toward the world.

It was an awakening of mediæval man, not to art alone but to the infinite possibilities of the world about him. Up to this time Empire and Church alike had tended to crush all of his individuality. We have seen the result of this suppression in the literature and art of the earlier centuries. The ballads were written on the same themes; love, chivalry and conquest. In art also there was much uniformity, every Madonna was like every other

Madonna, each saint depicted had a specific costume and color in which he was always shown.

The Renaissance was a reaction against tradition and ultimately resulted in individuality of thought and action in all branches of human activity. We must keep in mind that the change was gradual. The fall of Constantinople, in the Fifteenth century, was not the direct cause of the change, as was held by early writers, but only one among many other contributing causes.

Back in the Fourth century the disorganization of the Eastern Roman Empire had caused Eastern scholars to seek the greater quiet of the West. In this way the revival of the study of Greek began. Another reason for the Renaissance is to be found in the Crusades. They aided in the further development of trade with the East, and many cities, particularly those of northern Italy, grew rich through the commerce thus created. Many of the nobles were killed during these holy wars and as a result the power of the kings increased and became centralized. The expense of these undertakings caused nobles to sell their control of towns and estates for money with which to organize and carry on their expeditions. This freeing of cities and serfs, together with the growth of kingly power, undermined feudalism. Lastly, the Crusades helped to broaden men. They brought men of different localities into direct contact with each other and

the civilization of the East and opened up new avenues of thought.

Various students, in as much as they are all interested in certain studies, attempt to confine the importance of the Renaissance to their own special fields of learning. The political historian emphasizes the development of the idea of nationality during the Renaissance. The philosopher points to Bacon, the growth of individualism, and its significance at this period.

Still another scholar claims that the literary achievements of the time outshine all other phases, while the one interested in art points out the supremacy of the architecture, sculpture and painting of the Renaissance. The scientist calls upon Columbus and all the inventive minds that were then so fertile, to establish his claim that discovery was pre-eminent in advancing the great revival. Finally, theologians emphasize the value of the development of the conscience of man in the ecclesiastical reforms both within and without the Church of Rome.

The importance of none of these phases of the Renaissance can be exaggerated and it is our work to review with open minds all of these aspects, not overemphasizing any one. First, let us consider the growth of the spirit of nationality.

The idea of nationality is somewhat intangible. It is a combination of the practical on

the one hand and the spiritual and sentimental on the other. On the practical side we have the racial element, the linguistic, the religious and geographical. While these qualities are generally important to nationality they are not absolutely essential. Take England for example; the original inhabitants of the island were Celts. The Romans came and left the imprint of their advanced civilization. Then occurred the invasion of the Teutonic tribes and later of the Danes. The Norman conquest was complete and from the admixture of these elements, resulted modern England.

Let us see how nationality developed in Europe. The Roman Empire proper had been destroyed centuries before by the invasion of northern barbaric tribes who knew nothing of commercial and little of agricultural industry. It must be kept in mind that these barbarians did not entirely destroy Roman culture. They simply were not prepared to carry it on.

Charlemagne, the descendant of these very barbarians, came to create another organization partially founded upon the ruins of the old Roman Empire. Although generally associated with the French, Charlemagne was a Teuton. He spoke a Teutonic language and all his tastes, even to his dress, were pre-eminently barbaric. At his death his influence reached from Rome to the North Sea and the Atlantic, and from below the Pyrenees to

what is now northern Germany. The culmination of his success was his spectacular crowning as emperor at Rome.

This great kingdom first passed to his son Louis. When he died the realm was divided among his three sons into three parts. One partition included Italy, together with a strip stretching to the North Sea. This separated the lands of the other two brothers, one of whom received what is now Germany, the other France. Once more, some fifty years later, an attempt was made to reunite the Empire under Charles the Fat, but he was a weakling and was eventually deposed.

In this disintegration of the Holy Roman Empire we can faintly trace the European nations as they exist at present. It is highly possible that about this time the states which were separated geographically may have had distinguishing characteristics and tastes that could not be found in neighboring states. This period saw the beginnings of new languages and also the origin of certain names for the inhabitants of the states.

There had been up to this time certain movements and reorganizations common to all of western Europe; church and civil law, the feudal system, the free cities and the Crusades were alike in all of the nebulous states. According to L. B. Adams, Europe in the beginning of the Middle Ages had the four essential elements of modern

civilization: the beautiful art and exact science of the Greek, the political and legal ideas of the Romans, the religious and moral ideas of the Christians, and the new Germanic element overflowing with vigorous life and individuality.

Feudalism was never a powerful institution after the Crusades. The property of the feudal lords who were killed in the Crusades and left no heirs was confiscated by the king, or widows and minors were easily robbed. Again, principalities and towns left without feudal lords turned to the king for protection. The king became the state. The recrystalizing process was now almost finished and national languages and literatures developed.

The work of nationalization in France was taken up by the Capetian sovereigns, notably by the fifth in line, Louis VI, who subordinated his vassals, the dukes, and limited their power in their personal holdings. A later king, Philip Augustus, enlarged the actual territory of the kingdom. He seized an opportunity to confiscate the English King John's fief in France because he failed to meet his feudal obligations. Philip Augustus instituted one of the most forceful instruments in the centralization of regal power. This was the bailli, corresponding to the English bailiffs. They were a body of men alien to the feudal system, appointed by and directly responsible only to the king. They exercised all authority, whether financial, judicial

or military, in the district in which they lived, with an eye solely to the wishes of the king.

The royal courts of law also became a great centralizing force. Formerly justice had been administered in the local feudal courts, but Louis instituted a royal court of appeal from the lesser courts. The study of Roman law had been revived from the Thirteenth century onward and this was a great force in augmenting royal power, as it made no mention of the feudal lords but emphasized the central supremacy of the king. "The decision of the king has the force of law" was a maxim taken from the Roman code. The lawyer class developed from this revival and gradually came to be included in the Curia Regis, which had formerly been composed solely of the greater lords and bishops. Generation by generation the kings of France grew more powerful until one sovereign, Louis XIV, called The Magnificent, proclaimed "I am the state;" the most condensed and forceful statement ever made of the claims of the absolute monarch.

The English nation, from the time of the Norman Conquest, was united under one king. William of Normandy introduced the feudal system into England, but as we have previously told, he was cautious enough to see that the barons did not take advantage of him and bring about the same abuses that they had done on the continent. He made every free man in England swear allegiance

directly to the king. In this way he prevented the great lords from raising armies of their own in opposition to royal authority, and could be certain of assembling every knight in England to serve in his own army. The successors of William the Conqueror abused the absolute power he had established. Nobles and commons were alike crushed for almost a century and a half.

Finally King John, one of the weakest sovereigns who ever sat on the English throne, was crowned. John Lackland, he was called. He had three great quarrels during his reign; one with France, another with the Pope and a third with the English barons. John lost all of his feudal possessions in France in his first two quarrels and the Pope, by bans of excommunication and interdict, released the people of England from obedience to him. The nobles took advantage of this turn of events and joined in opposition to the king. In 1215 they forced him to sign the famous Magna Charta, granting certain rights which Englishmen ever since have cherished and increased.

The five main privileges then established were: the right of a man to be tried by a jury; the right of habeas corpus, providing that a prisoner might not be held without being told the nature of his crime; the assurance of no taxation without representation, the prerogative so dear to all English colonies; provision for regular meetings of the

THE GRIMANI PALACE

Venice

The arts produced during the Renaissance reflected the older classical ideals and necessities. This building, constructed toward the middle of the sixteenth century, plainly shows the classical influence in columns and orders adapted to the uses of the time for which it was built.

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The arts produced during the Renaissance reflected the older classical ideals and necessities. This building, constructed toward the middle of the Sixteenth century, plainly shows the classical influence in columns and arches, adapted to the uses of the time for which it was built.



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court of common pleas, and the assurance that no person might be deprived of life, liberty or property without due process of law.

This is a modern interpretation of the great document, for as it was drawn in the Thirteenth century it was intended to apply almost entirely to the nobility. John and his successors frequently violated the promises embodied in it, but the fact about the Magna Charta which is important for us to remember is that it crystallized the independent ideas of the English nation; that in it certain principles were stated for the first time, which have come to be the basis of democracy throughout the world.

The next great advance in democracy in England was the development of the system of trial by jury until it applied to every man and entitled him to a "judgment of his peers," trial by a body of the freemen of the community. Various modifications of this jury system have been introduced into all of the countries of Western Europe.

In early times, when the king wanted to raise money he would summon by messenger all the greater lords, both temporal and spiritual, and they decided upon the amount of the tax to be levied. Toward the end of the Thirteenth century representatives were sent from the towns and boroughs in order to hear what had been decided by the king and his noble counsellors and report it to their dis-

tricts. These representatives were eventually allowed to join in the discussion. When this came about the lords and bishops sat together and those representing the boroughs were separated from them. This was the beginning of the present English Parliamentary system of two houses, the Lords and the Commons.

Gradually Parliament waxed bolder. In the reign of Edward I and later in that of Edward II it refused to appropriate money for the king's use unless certain alleged abuses were reformed. And then it demanded to know how the money was used. Both of these sovereigns were deposed by Parliament because they had not respected the rights of the people. Henry IV was made king by Parliament and therefore had to respect the power that had placed him on the throne.

Throughout two centuries the House of Lords had practically ruled Parliament and during the wars of the Roses most of the great nobles were killed. The Tudor monarchs created many new ones whom they could keep under their thumbs. And during the time when Henry VII, Henry VIII and Elizabeth were ruling with rods of iron, popular government in England seemed doomed. The accession of the weaker and less magnetic Stuarts averted this danger and at the time of Charles I, Cromwell and Parliament renewed the power of representative government.

THE two largest kingdoms in Spain, Castile and Aragon, were united by the marriage of Ferdinand to Isabella in the Fifteenth century, and Spain achieved a final union. Ferdinand subdued the turbulent barons and endeavored to break down the factional jealousy in the peninsula. Navarre and Granada were conquered, the kingdom of the two Sicilys acquired, and territory in America added to the Spanish possessions in Ferdinand's time. Not content with bringing about political unity, the king strove for religious unity. He secured permission from the Pope to reorganize the ecclesiastical court called the Inquisition. The king appointed the inquisitor and judges, and the tribunal was instituted. This tribunal judged all sorts of religious cases, particularly those of heresy. Its proceedings were secret, neither rank nor means were a protection from its searching inquiries, it employed all kinds of torture to secure evidence or confession, and the condemned had no recourse and all of their property went to the king. This was one of the chief sources of the great power of the Spanish crown and of Spain's transitory glory. But while it served to greatly increase the power of the king, it discouraged individual initiative, and as it was largely directed against the Jews and Moors, it eventually drove from the country her thriftiest inhabitants. Just at this time Spain was a real world power. All sorts of riches flowed to

her from the newly discovered Western Continent, but this very wealth, together with the persecutions of the Inquisition, were the causes of her downfall. The people became slothful and arrogant, intolerance ruled and reaction quickly set in.

THE development of Germany was in marked contrast to that of the foregoing countries.

After the death of Frederick II the Holy Roman Empire actually came to an end. The later German kings chose to call themselves emperors but they had no organized government. The country was a conglomeration of independent towns, duchies, bishoprics and counties, each asserting its freedom from central control. The imperial office was not hereditary and the sovereign was elected by seven of the most powerful nobles. They, jealous of their own power, would not permit the crown to go to anyone of a wealthy family, for they feared that a powerful sovereign from a family of resources would endeavor to more strongly unite the Empire. This condition was accepted by those who were elected and for years no attempt at further centralization was made. Each sovereign, whether of Hapsburg, Luxemburg or Nassau, endeavored to make his own state as powerful as possible.

It can be readily seen that this tendency on the part of the emperors had a disintegrating

effect on the Empire. It was not until the early Fifteenth century that Prussia began slowly and gradually to gain the importance which became so marked under Frederick the Great and culminated in our own time.

JUST as was the case in Germany, Italy, too, sacrificed her national union to the outgrown theory of the Holy Roman Empire. The influence of Papacy was another great cause for Italian disunion and this was exercised long after the Empire had disappeared. The great cities were the sole strength of Italy. She had no definite head and each city strove to increase its own power even at the expense of the rights of others. The Italian communes were scenes of constant warfare. These struggles were at first due to the rivalry between Roman and feudal cities. Later, upon the invasion of Frederick II, the Guelf and Ghibeline parties were formed,—the former, a democratic class composed of merchants and business men who supported the Pope; the latter, an aristocratic class of nobles and politicians who retained belief in the Empire. The Italian cities were governed by men who forced themselves to the front because of their wealth and dominant personality, and true liberty was not known among those subject to their power.

The nucleus of nationality was latent throughout Italy, for the remembrance of the glory of ancient Rome still lingered, and local leaders were haunted by the fear that they would lose their culture if they submitted to union under a Teutonic, or as they termed him, a barbarian ruler. After the Crusades the cities desired nothing but to be let alone to develop along commercial lines. Yet Italy's national unity was sacrificed at a worthy altar.

Her independent cities, encouraging industry and commerce and engaging in manufactures, brought wealth to their inhabitants. With increased riches the people gained leisure, which is invariably the precursor of some form of culture. This fact, together with the favorable geographic position of Italy, situated as she is in the midst of the traffic of three continents, was the cause of the Renaissance dawning on her lovely peninsula years before it was felt by the rest of Europe.

The evolutionary process which resulted in the development of nationality was not without defects, for nationality has never been achieved without the sacrifice at some time or other of the liberty of the people. England succeeded better than any other European country in this regard. Her people, with their innate love of independence, fought royal encroachments at every turn throughout their history, and finally gained and retained

to life and color.
too, are most characteristic of this great awakening
wall of the arcade do not show clearly, for they,
masonry. Unfortunately the paintings upon the
Persians, as are the fine decorations upon the
in the columns, but the richest scheme is of the
There are traces here of the classical influence

Arcade

Statue of Dante

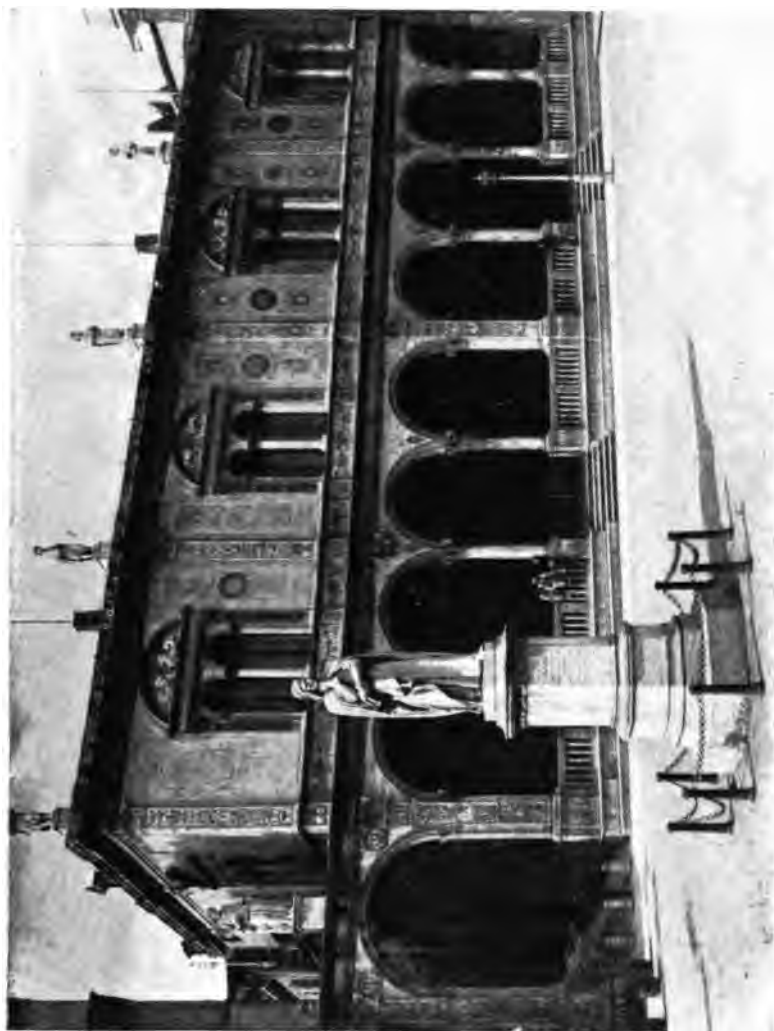
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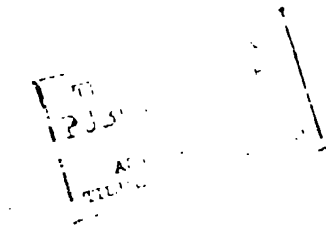
THE LOGGIA OF FRA GIOCONDO.

Statue of Dante.

Verona.

There are traces here of the classical influence in the columns, but the arched arcade is of the Renaissance, as are the fine decorations upon the masonry. Unfortunately the paintings upon the wall of the arcade do not show clearly, for they, too, are most characteristic of this great awakening to life and color.





their independence. To quote from Sir John Fortescue: "The King of England is appointed to protect his subjects in their lives, properties and laws; for this very end and purpose he has the delegation of power from the people, and he has no just claim to any other power but this."

In France the great revolution was necessary to secure nationalism without absolutism. We must always keep in mind, however, that the very idea of nationalism was a step in advance. At the end of the Middle Ages Europe was not educated up to large ideas of nationality and the development of a common spirit in cities and small territorial units was a good beginning.

It has been claimed that the Crusades were undertaken in the spirit of brotherly love and the universal brotherhood of man. This statement may hold as far as Europe is concerned, for in these Holy Wars all of Europe banded together for the first time against a common foe. Rich and poor, noble and vassal buckled on their arms, donned their Christian emblems and fared forth in a common cause. Our broader modern view of the brotherhood of man forbids our accepting the Crusades in this light. The trouble with the knights who led these pilgrimages was that their conception of brotherhood was limited. They did not consider the Saracens as their brothers and would willingly have exterminated them.

Truly great advances in the progress of civilization are based on something far deeper than logic or reason. This basic quality is inherent in the very heart of mankind. It is embodied in a collection of memories and an intense desire to retain these memories. The chief means through which they are handed down from generation to generation are tradition and literature. These are two of the most potent factors in nationalism. They reflect the life of all times and enshrine past glories in the hearts of the present age. Men whose fathers have fought shoulder to shoulder in a worthy cause cannot let small animosities come between them. Memory and tradition are the powers that hold a people together and enable them to retain their national integrity.

Every true nation has its remembrances of common dangers, trials and victories to look back on. It has its national heroes and its national enemies. Joan of Arc of France is undoubtedly the most prominent of these national heroes. Her glorious and pathetic memory is at once the pride and the shame of the French people. Everything about the life of the Maid of Orleans tends to increase the love and veneration in which she is held by the French. An uneducated peasant girl of Dom Remy, a village in Northern France; a child of mystical temperament, she had visions and heard voices that commanded her to go to the Dauphin

and take him to Rheims to be crowned. Scoffed at, hindered and threatened on all sides, the peasant girl, then only seventeen, at last found her way to Charles at Chinon. She impressed him to such an extent that he permitted her to lead his army. The city of Orleans was besieged by the English. The outlook for France was very dark, for the result of the Hundred Years War hung in the balance. From the time that Joan took command of the French forces a transformation was wrought, and in less than ten days the English were driven back from the fortifications. Victories followed in quick succession until finally the maid led Charles to Rheims, where he was crowned.

Her mission accomplished, Joan's fortunes suffered a reverse. The courtiers of Charles became envious of her success. A few months after the coronation Joan was wounded while leading an attack on Paris; later she was captured by the Burgundians, and finally given over to the English. Accused by them of witchcraft and heresy, she was tried, condemned and burned at the stake. It is to the eternal shame of Charles VII that he did not try in any way to prevent the execution of the one to whom he owed his crown.

The immediate influence of Joan of Arc was displayed in the events subsequent to her death. The French army continued its successes and succeeded in driving the English out of France.

Throughout the generations following, her bravery, nobility and purity have been extolled by the French people and the memory of the little peasant girl of Dom Remy is the essence of the patriotism of France.

It is almost unbelievable that a nation once formed will ever lose its distinct spirit of nationality. In the case of Ireland, nationality is kept alive by folklore and memories, even though the country is united politically to Great Britain. More notable still is the case of Poland. Three times was the state divided among Russia, Prussia and Austria. In the final division of 1795 the ancient kingdom was completely erased from the map of Europe. Still, to-day the Poles have an individual nationality, cherishing remembrances of an undivided kingdom and unhappily submitting to foreign control.

An overwhelming spirit of nationality swept over both France and England with the Hundred Years War. Each country had suffered tremendous losses. England felt that France was the source of all her trouble, while France in turn attributed all her misery to England. Therefore in fighting each other the people of both countries were drawn closer together against a common enemy. Then, too, both sides were inspired by great victories, such as the English archers accomplished at Cressy and the French at Orleans. It is

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PLAZA OF ST. PETER'S.

Rome.

The genius of Michael Angelo asserted itself in architecture as well as in its sister arts. The building of St. Peter's passed through many hands and many changes. Bramante made the first plans and the cornerstone was laid in 1506. Progress was slow and the dome, from designs by Michael Angelo, was not completed until 1590 and the building was not dedicated until 1626.

not too much to say that both England and France formed their final nationalism on the French battle-fields of the Hundred Years War.

Invariably in the process of state evolution the realization of distinct national life is followed by the desire for a more democratic form of government. A nation quickly outgrows enforced restraints upon its liberties. We will see the results of this independent spirit a little later, particularly in France and Italy.

The value of nationality is almost immeasurable in human progress. It opens the way for a larger self-devotion than that to the family or clan. It advances the development of political independence in individuals by encouraging intercourse with their fellow nationals. By binding men together in human sympathy it leads toward a feeling for the larger brotherhood of man.

Nationalism properly directed promises a much wider union—internationalism. It was the Italian patriot Mazzini who said, "Nations are the individuals of humanity." A great world state is to come and this ideal state will be made up of sympathetic nations, each retaining its individuality but uniting for the good of all in common aims and ideals.

Individualism

THE individual is the smallest, though by far the most important, unit of society. Individualism is the development of the personality of the individual. It is the assertion of certain inalienable human rights, proving the desire of man to distinguish himself from the mass. In the Renaissance individualism ran high. Every man proclaimed his own rights and developed his talents according to his will. From the earliest times there has been a contest between the individual and society at large. Is the individual the tool of society or should society step aside for the individual? The men of the Renaissance period placed their personal wishes and ambitions before those of the state. This resulted in extremes in dress and customs. Men wanted fame, something to outlive them. The idea of death was revolting to them, so they wished their glory to survive.

There was no such thing as individuality in the Orient. All men were subordinated to the state, or, at least, to the authority that was in reality the

state. In Europe, too, during the Dark Ages, conditions were almost as bad. In his social and political life the individual was dictated to by his overlord. As he owed his very existence to this feudal lord, he could have practically no opinions of his own. In religious matters, too, he had no freedom. The Church told him what he was to believe and commanded him to accept nothing but her hard and fast doctrine. The wise man kept his political as well as his religious theories to himself; that is, unless they were strictly orthodox. Most men led thoughtless, lethargic and ignorant lives. There were no startling rises from obscurity to fame, such as we are familiar with today. Men seldom advanced from the conditions to which they were born, and the Dark Ages saw no self-made men. If your father was a carpenter, you would naturally be a carpenter. If, on the other hand, your father was lord of a manor, you would become lord at his death if you were his eldest son. If you were the second or third son you would either be placed in the army or sent to take holy orders.

Hellenic art conclusively proves the distinctive individualism of the Greek, and personal development had been recognized in both Greece and Rome, but in each of these countries the tendency had ever been to place the state before the individual. The exuberant individuality of the Roman was tempered by his genius for political organiza-

tion. But as we mentioned before, all semblance of individuality was suppressed in the Dark Ages. The individual in every walk of life was an unconsidered unit in an organized whole. He may have been attached to a manor, he may have been an apprentice or journeyman in one of the guilds, a professor in a university, a monk in a monastery, a knight in the army, or a priest in the church; if he deviated from the system he was lost. With the Renaissance the individual came to his own in literature, art, science, discovery, and religion.

Authorities do not agree on the reasons for this remarkable change. It was unquestionably a reaction from the suppression of preceding centuries in Church and society. The result is more nearly characterized by the word Renaissance, which means rebirth, than by any other single word, and all of the marvelous results in every department of human interest were accomplished by men working alone, impelled by a consuming desire to express themselves.

Individualism first asserted itself in the early years of the Thirteenth century in Italy. No man wanted to be like his neighbor. Again, this growth of personality can be traced immediately to the Crusades. They encouraged initiative and the love of travel, and as a man travels he is bound to broaden and acquire knowledge. Men from all European countries met and together came in contact

with the Orient, which was both civilized and intelligent.

The growth of individualism was most marked in Provence. Its favorable commercial position had encouraged Eastern trade. It was a cosmopolitan province whose inhabitants combined the blood of Greeks, Romans, Saracens and Teutons. Here commercial prosperity opened the way for leisure and culture. It was here that the troubadours began to sing their gay songs, which were the essence of individuality. Themes and verse forms were far different from the Latin forms of mediæval times. Their lyrics told of love, chivalry, grief and loss, the fortitude of the human heart; in fact, they reflected the entire emotional life of the people. During a time of religious persecution, however, this land of romance was destroyed and its newly acquired individualism was lost, together with its independence.

Frederick II stimulated the development of individuality by patronizing at his court all sorts of musicians and singers. He amazed Christian Europe by encouraging in his southern kingdom hundreds of Asiatic scientists.

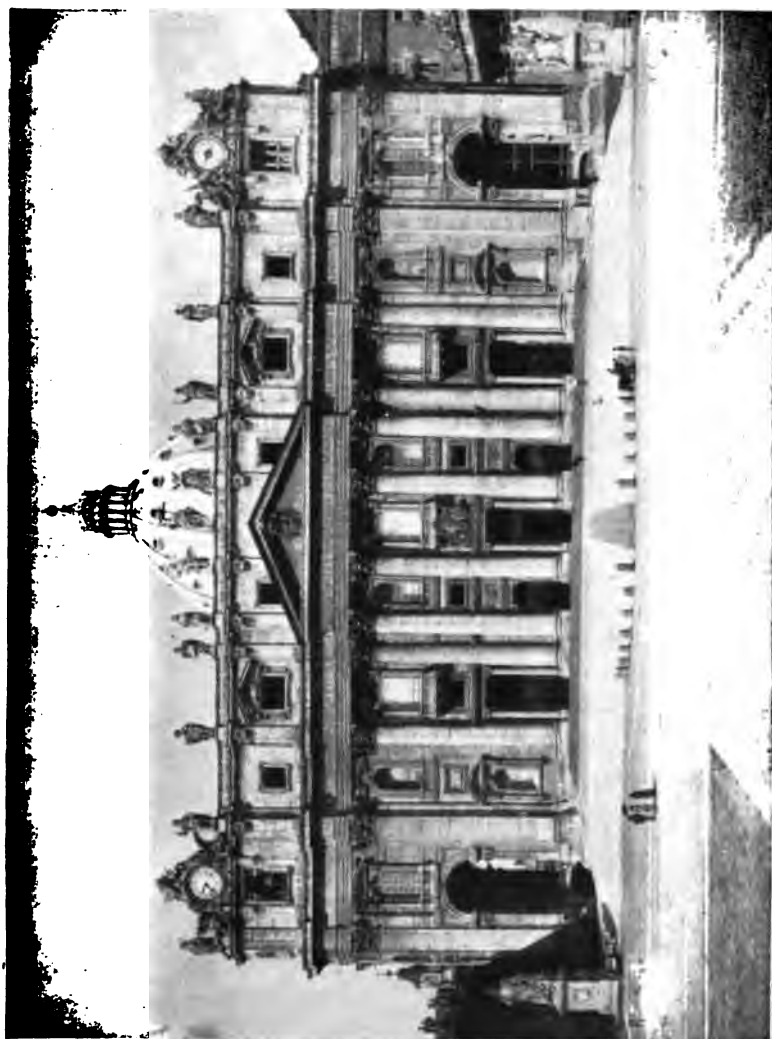
Another reason for the growth of individualism in Italy was the fact that in this country political unity was not all-important. The people were able, therefore, to devote their time to literary and artistic things. The Italian despots were the most

extreme individualists. They subordinated all things to their personal authority and strove to get the greatest degree of satisfaction from what might prove to be a short-lived power. The people, too, ceased to take an interest in their town as a political organization. Instead, they worked for their own private gains and to their own ends. The strong man, physically or mentally, came to the fore. Class distinctions were obliterated. Dante boasted, "My country is the whole world." The Italian, saturated with individualism, hesitated at nothing, either fair or foul, that would increase his power. He was cruel and indifferent in satisfying all of his own desires.

The Thirteenth century introduced an age of inquiry. Man no longer accepted statements. He wanted to know the reason for everything and declined to agree that revelation was the only source of truth. He became eager to know of the great civilizations of the past. In what did the glory of Greece consist? What were those wonderful laws of the Romans? This outburst of curiosity impelled men to study and find out the truth for themselves.

The first result of these investigations was the revival of interest in the classics. This eventually led to the Renaissance in literature, art and discovery. As the individual grew in consciousness of himself and his own importance, he became critical of things about him, especially of the institutions that bound him. The Church was the first to feel

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ST. PETER'S.

Rome.

Each part of the great building is so large that it is almost impossible to comprehend its size even by comparison with the tiny human figures before it. This colossal scale is characteristic of all of the work of Michael Angelo.

the results of this new consciousness on the part of man, and then the state was obliged to alter its ancient institutions to meet these new conditions. Thus the progress of individuality traveled side by side with the growth of nationality.

It might be well to take a typical character of the period to illustrate to what extremes the desire for individuality went in the later Renaissance. Niccolo Machiavelli was the epitome of selfish individuality and the essence of cynicism. He came from a good Tuscan family and served his state in civil affairs both at home and abroad. He was involved in the anti-Medicean government in Florence and was imprisoned upon the return of the Medici. After a time he was released and, retiring from public life, began to write. His first work was *The Prince*, in which, taking the notorious Cæsar Borgia as a perfect example, he portrayed his ideals of statesmanship. The most striking aspect of Machiavelli's work is that he was absolutely sincere and consistent. Power meant everything to him. If justice and mercy were convenient instruments with which to obtain power, the author of *The Prince* recommended their use, but his claim was that human nature was turbulent and unruly and often extreme measures should be used. A prince should have no scruples or principles, for the end desired, which was complete power, justified the means.

Although Machiavelli's name has come to be synonymous with all political villainy, he has frequently been called "the father of political science." This may be attributed to the fact that *The Prince* was the first book on that subject of permanent value since the time of the Greek writers. Summed up, this was Machiavelli's creed: Strong central government was necessary and, to attain this end, any sort of vice, cruelty or crime must be employed.

This bald statement seems startling to us, until we call to mind that some European governments have not yet shaken off the belief that power is the one essential in the state. Machiavelli's influence in his own time was moral rather than political. He exemplified in his writings the supreme ego, the dangerous extreme of individualism.

WOMEN played an important part in the progress of individuality. As early as the Thirteenth century women were taking a larger advantage of all sorts of educational facilities than we are apt to realize. The Renaissance was suited to women, with their keen love of beauty, their energy and adaptability to new things. They were versatile in their accomplishments, bringing up large families, reading Greek and Roman classics, dancing, planning social events, discussing styles and topics of the day, and governing provinces.

During the Thirteenth century holy women, like St. Clare and St. Elizabeth of Hungary, did wonders for the stimulation of religious thought, to say nothing of their infinite number of charitable deeds. We shall see the material results of their work in a later chapter.

In the Italian universities co-education was permitted and encouraged. Not only did women matriculate, but they even advanced in some cases to become professors. The next century saw a decline in woman's higher education, but whether this retrogression was due to male prejudice or to woman's disinclination to study cannot be exactly ascertained.

Isabella d'Este is the most perfect type of Renaissance womanhood. Selfish where her own comfort was concerned, but diplomatic and benevolent, she was a wonderful patron of the arts. Her interest was stimulated by her desire to be different from all other ladies of her day. She always wanted to have something that was out of the reach of others. Her salon contained some of the world's masterpieces, including Michael Angelo's Sleeping Cupid and Mantegna's Defeat of the Vices, and Parnassus.

The position of woman and the esteem in which she was held are invariably reflected in the literature of the period. Some of the noblest and finest poetry ever written, particularly that of Dante,

was inspired by women, and in the most cultivated circles both sexes met on equal footing and the discussion of topics of common interest was a marked advance in social intercourse. The writings of the time which refer to women extol their character rather than their personal charms. What greater tribute could be paid to the intellect and attitude of the women of the early Renaissance?

IT was an age of versatility as well as individuality. That a man could excel in such a number of things is amazing to us to-day. The modern tendency is toward specialism in a certain field. We are apt to seek perfection in one subject. The man of the Renaissance might be a sculptor, painter, architect, and be pre-eminent in all of these arts, and in addition be a poet, a soldier and administrator as well. This was probably due to his marvelous vitality. After remaining for so long in a dormant state he had awakened with a superb vigor. His energy was tireless, and he engaged in the activities which he undertook, through choice.

It was impossible for him to get enough out of life, and there is an irresistible fascination about this man who went through his life that had so recently opened its wonders to him, singing and dancing. True, he inevitably became sensuous and decadent and revived the worst vices of the classical

world, but the earlier steps of his progress were glorious. The exuberance of the newly awakened man was marvelous to witness. If he became careless and indifferent to religion, the result was that he grew unmoral rather than immoral.

We have earlier referred to the insatiable curiosity of the man of the Renaissance. This led to rationalism, or that mode of thought by which men take reason as the sole standard of truth and declare false all conclusions that are not reached by reason. Each man thought for himself and decided what he would believe and what he would reject. It was a time when talent and intellect reigned supreme, and no effort was made at democracy in learning in order to raise every one to a certain intellectual level. The greatest fortune and the highest honor went to the man with the most ability. The Dark Ages had great men who achieved wonderful works, but frequently their names are lost to us. This was not true of the Renaissance. The great masterpieces of mediæval literature gave no clue to the identity of their authors and the talented architects who built the Gothic cathedrals are unknown. In sharp contrast with this individual obscurity, the glory of the Renaissance bursts upon us with a profusion of names that is confusing.

Spain was the first country to feel the effects of the Italian Renaissance. In the early Fourteenth century Spanish was the favorite language of

many of the cities of Italy. The works of Dante, Petrarch and Boccaccio were known and read in Spain early in the Fifteenth century and had a marked influence on the subsequent Spanish literature, supplanting the charming romances of the troubadours and the more learned works of the Arabs and Jews. The general result in Spain was formal and pedantic, but occasionally a writer would lay aside this veil of affectation and the old rich imagery would crop out. The reign of Juan II of Castile was particularly rich in this type of literature. The reason for the rapid decline of Spanish literature was due to its over-floridness.

The later Fifteenth and early Sixteenth centuries brought to Spain her real Renaissance, which came in the fields of exploration and discovery. It is difficult to decide why Spain was so successful in this sphere of the Renaissance and so hopelessly behind in others. The mixture of races in the peninsula probably had much to do with it. Despite the persecution of the Moors in Spain, they left the imprint of their civilization and racial characteristics on all future generations there. These people were scientists and they were also daring adventurers, although cruel and ambitious. These qualities, together with the highly developed individuality of the inhabitants of northern Spain and their intense desire for fame and fortune, made for a race of explorers and discoverers.



are almost innumerable tombs and sarcophagi.
interior is heavily gilded and decorated and there
spaces in this great pile of masonry. The entire
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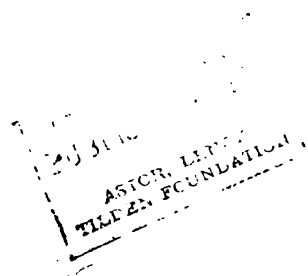
INTERIOR OF ST. PETER'S.

INTERIOR OF ST. PETER'S.

Rome.

Here there is no means of comparison for arriving at a conception of size, so we are compelled to resort to figures. The diameter of the dome which shows in the center of the illustration is 139 feet. This gives us some idea of the vastness of the spaces in this great pile of masonry. The entire interior is heavily gilded and decorated and there are almost innumerable tombs and statues.





The Renaissance in France never soared to the same heights that it reached in Italy, although it came to France comparatively early because of the close connection between the two countries. There was an element of artificiality about the entire movement that we do not find in Italy. Arts and sciences flourished under the patronage of Francis I, who was a genuine lover of all things beautiful. He encouraged learned men of all classes and his sister, Margaret of Navarre, he delighted in and encouraged. Her *Heptameron*, a collection of original stories comparable to Boccaccio's *Decameron*, is her chief claim to fame. The library of Fontainebleau and the college of France, both founded by Francis I, are living monuments to his generous encouragement of learning.

It was under the later Valois rulers that the French Renaissance reached its height. They did not take great interest in literary and artistic things but they were ostentatious and luxury loving and did much building. Luxury in dress and entertainment was carried to the extreme in the Valois court. The inventory of Catherine de Medici's palace gives an insight into the internal beauty of the house of the time. There is a seemingly endless list of carvings, rugs, curtains and tapestries. It was at this time that a revived interest in the Greek and Latin classics brought about a fad for antiquity, reflected alike in literature and art. When we take up in more

detail the literary and artistic development of the French Renaissance we shall see more plainly that natural talent did not have unhampered play here as it did in Italy.

The explanation of this fact is that individualism was never permitted to develop among the masses in France. Sovereigns displayed marked personalities but the people rarely had an opportunity to assert themselves, and by the Seventeenth century the individualism of the people was utterly crushed by Louis XIV in order that he might subordinate all things to himself.

The Renaissance took on a very different aspect in the northern countries. It was more practical, less spontaneous and human, it was more controlled and more lasting. It was not until almost the close of the Fifteenth century that the movement penetrated into Germany. Here, as in England, its currents were deeper and more powerful. The Renaissance in Germany is practically synonymous with the Reformation. Although Germany was in a constant state of political upheaval, it is not to be supposed that culture was utterly lacking. Her cities had become powerful through trade and were the centers of education. There were some sixteen universities in Germany at the close of the Fifteenth century. Erasmus, Melanchthon and a number of other notable scholars visited these halls of learning in which they revived classical study, while the uni-

versities of other European countries still clung tenaciously to materialism. So in Germany it was the universities that took up the Renaissance movement and made it more democratic and widespread than in either France or Italy. This spread of learning was immeasurably increased by the invention of the printing press and the use of movable type in the middle of the Fifteenth century, and the great increase in paper making at almost the same time was just as vital a factor.

The differences between the Italian and the German Renaissance are marked. While in Italy its effect was to loosen the morals of the people, in Germany it deepened the Christian spirit and made the people desirous of living better lives. The resulting Teutonic literature was sober and deliberate, the art was less sensuous, the science more analytical than that of the southern countries.

With the growth of trade and commerce came the Renaissance in Flanders. Here it manifested itself almost exclusively in art, but there were notable scholars in the Low Countries who traveled far, assimilating and disseminating learning. It was these scholars who first brought the "new learning" to the British Isles.

Individualism was basic in England. It persisted despite the absolutism of the Tudors and the masked tyranny of Elizabeth. The revival of the study of Greek came with Erasmus and More, who

attended Italian universities and upon their return stimulated the study of the classics at Oxford. Learning was diffused by the printing press, lately introduced into England by Caxton. The country experienced an age of inquiry which resulted in endless travel and discovery, but it was not until after the defeat of the Spanish Armada that the full glory of Elizabethan literature burst upon England. Spenser revived English poetry that had not been heard since the days of Chaucer, almost two centuries before. This revival reached its height in Shakespeare.

If the Renaissance in England was somewhat less glorious than in Italy, less romantic and less spontaneous, it was more practical and direct, culminating in science in the introduction of the modern system of investigation and research by Francis Bacon. True, England was behind and unoriginal in painting, sculpture and architecture, but she gave to the world a literature unrivaled in any country at any time. Her literature of the Sixteenth century can be compared only to the wondrous art of Italy a century earlier. Her writers stretch before us innumerable; poets, essayists, dramatists and theological writers, who created the English songs, sonnets and dramas with which we are so familiar. The true value of Elizabethan literature is due to the comprehensive understanding and realistic interpretation of the life of the period. In the literature of England the Renaissance found a happy

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ST. ETIENNE-DU-MONT.

Paris.

The body and most of the interior of this church is Gothic, but the facade shown in the illustration was added in 1620 and is Renaissance. The square tower supported by the round turret probably belongs to the earlier building.

ST. ETIENNE-DU-MONT.

Paris.

The body and most of the interior of this church is Gothic, but the mass-tower in the illustration was added in 1576 and is Renaissance. The square tower supported by the round turret probably belongs to the earlier building.

medium in which artistic beauty and deep religious experience were reconciled.

In France and Italy the brilliance of the Renaissance faded and is now largely a memory, but in Germany and England it lived. Italy was the creator of the new order of things; the fountain head from which all other nations received the inspiration of their culture. True it was, Germany undertook the Reformation, England gave the greatest contributions to literature, Spain led in discovery and exploration and succeeded, together with England, in colonizing the world; and France with her characteristic fervor spread the arts and learning. Italy, however, was the first to throw off the lethargy of the Dark Ages and her stirring roused the rest of Europe.

One obvious fact was common to all the countries which had this great awakening. In each country the development of commerce antedated its Renaissance. We have already seen that this was the case in Italy. The Low Countries achieved their remarkable artistic triumphs after Holland became a great trading and industrial country, and England after she had secured supremacy of the seas over both Holland and Spain. Material prosperity has always formed the background for great national intellectual and artistic attainments.

Science

THE Dark Ages were a time of mysticism and speculation. Little importance was attached to things of this world, for men thought that the life beyond was far more vital than the present life. This attitude was largely determined by the Church, because it averred that life in this world was a preparation for the life hereafter. The mediæval man misconstrued this doctrine to mean that the things of nature were of no importance and went through the world with his head down and a cowl over his eyes. He was callous to the beauties about him or considered it sinful to observe them.

He was amazingly credulous and utterly lacking in originality of thought. The Church he considered infallible, therefore the philosophizing of the churchmen must be infallible. Tradition and authority were his basis of belief. His mind was fantastic, filled with strange ideas in regard to religion and distorted by queer dreads and superstitions. The Crusades were the great example of

this mystic quality and the belief which swept over Europe in the year 1000 that the world was coming to an end is an example of the distorted beliefs of the times.

The reason for the prevalence of the study of philosophy in this period was the same idea of the unimportance of this life as compared with eternity. Man decided that he would learn as much as possible of spiritual things, for earthly knowledge was of no avail, and therefore he set about the task of making theology conform to the truths of philosophy.

The leaders of this scholastic movement were not original observers and investigators but logicians. They used the deductive method exclusively, and while their deductions were correctly made, the facts upon which they based their deductions were, more often than not, either distorted or incorrect.

With the Thirteenth century there came a radical change. This new aspect was the soul of the Renaissance movement. One of the forerunners of this revival was Albertus Magnus, a member of the Dominican order. Philosopher, scientist and theologian, he accomplished a wonderful amount of original work. He was far in advance of his time in the fields of physics and chemistry. Of his own work he wrote that all his conclusions were based on his own personal experience and observation.

Roger Bacon, 1214-1294, who was a pupil of Albertus Magnus, is considered the father of inductive science. In all history there is not another man who looked ahead with his keen discernment of the future. He reversed all the methods of thought, by refuting the old idea of absolute authority. To use his own words: "We must not give our adhesion to everything we hear and all we read; on the contrary, it is our duty to examine with the most careful scrutiny the opinions of our predecessors in order to add to them what is lacking in them and to correct what is false and erroneous, though with all modesty and discretion. It is true that man never reaches perfection or an absolute certainty, but he is ever perfecting himself; that is why it is necessary not to follow the ancients blindly, for if they could come to life again they would themselves correct what they have said and would change their minds on many things. In like manner the learned men of to-day are ignorant of things the veriest school boy will know some day."

Roger Bacon experimented with and anticipated the power of high explosives, and by his acute observation did much to perfect the telescope. He was the first to point out the defects in the Julian calendar and indicated exactly the corrections which were later adopted by Pope Gregory XIII.

The revival of science brought about the revival of literature. Men began to hunt up the ancient writings of the Greeks and Romans, and by reading them were led to imitate their experiments and so came to achieve their own independent results in both literature and science. The search for classical manuscript was an arduous task and led to all sorts of odd corners for remnants of ancient works. Often they were found in fragments and had to be compared and arranged until the complete texts were in many instances discovered. Many of these texts were ancient scientific discussions and these gave further impetus to the revival of science.

The discovery of the works of the Greek philosophers, Aristotle, Plato and Socrates, and also those of the Latin philosophical writers, stimulated the revival of original philosophical and historical research. The spirit of scientific criticism was introduced in the historical field. The scholars of the time had difficult tasks, for they not only had to discover and compare parts of manuscripts, but were compelled to work out the correct spelling of the old Latin in order to arrive at exact meanings.

Up to the Fourteenth century the classics had been studied solely for their form and literary style, but at that time the literary revival took a new direction. The Renaissance inaugurated a new movement and the recovered classics were

read for the information they contained. Through them men learned of the ancient life and customs, and instead of the mediæval interpretation in which the students attempted to apply the classical works to the life and customs of their own day, they strove to put themselves in the place of the ancients and thus come to a more just realization of the older world.

Though mathematics were studied in the universities throughout the Middle Ages, they occupied a subordinate position because of the greater importance assigned to logic, theology and philosophy. Although the Arabic numerical system was used throughout Europe, counterboards were used instead of pens and pencils for calculations and geometry and arithmetic were comparatively neglected. The proofs in geometry were not generally known, although architects and builders made use of a practical geometry. Before the end of the Twelfth century Mahometan scholars, who had received their learning from both Hindu and Greek sources, came into Italy bringing with them a wider knowledge of mathematics. This knowledge, too, was disseminated by the invention of printing, and from the Fourteenth century onward rapid advancement was made in arithmetic, geometry and trigonometry.

The discoveries in astronomy were due to the ancient faith in astrology. The astrologers

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mon politeness and to eliminate gratuitous and
stereotyped expressions of sympathy before the
wrong emerges and before consequences are so
obvious as to demand a more vigorous and
effective response than the usual minor and
superficial aid. Before the wrong reaches an
advanced stage, when the equilibrium has been
seriously disturbed, the evidence of the
error is not so conclusive.

CHATEAU OF CHAUMONT.

An interesting example of the transition from the simpler feudal buildings to the more elaborate ones of the Renaissance. Here the simple ground plan and the round towers with their conical roofs are all of an earlier, simpler period, but the bands of decorated mouldings and the many chimneys are evidences of a new era.



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believed that by carefully examining the positions of the stars in the heavens they could not only determine the natural tendencies of persons born under certain combinations of the planets, but could foretell their future. This close inspection of the heavens led to an increased knowledge of astronomy. In the Thirteenth century Scarobasco, an Englishman despite his name, wrote a treatise including the geometry necessary for astronomical study. The old system inaugurated by Ptolemy some fourteen hundred years previously was still in vogue. This theory maintained that the earth was stationary and that the sun, the other planets and stars, revolved around the earth. The overthrow of the old system was due to the work of Nicholas Copernicus, 1473-1543, a Polish scholar. Although he left his system imperfect, he at least made a distinct statement in his writings that the sun and not the earth was the center of our universe and that the earth, together with the other planets, revolved around the sun. He also asserted that the earth rotated on its own axis.

Kepler, 1571-1630, engaged in the study of eclipses of the sun and moon and showed the advantages that could be derived from the examination of these phenomena in calculating differences in meridian. Galileo, 1564-1642, an Italian scientist, to whom the invention of the telescope is credited, was by this instrument able to prove the

truth of Copernicus' theory of the solar system. He constructed a telescope that magnified thirty-two times.

Galileo also discovered the law governing the swaying of the pendulum and the law of acceleration of falling bodies. The laws of motion, later demonstrated by Newton, were anticipated by this eminent Italian, who also made some observations on the force of projectiles. He was one of the first scientists to tear himself away from the authority of Aristotle, for up to his time the teachings of the great Greek philosopher were rarely questioned.

Just as astronomy was developed from astrology, so chemistry was developed from alchemy, a so-called science which attempted to turn the baser metals into silver or gold. The ancients had scanty knowledge of chemistry proper and what they had was handed down to the Middle Ages, dominated by tradition. Roger Bacon, 1214-1294, discovered a number of chemical laws, but it was not until the Sixteenth century that the attitude of the alchemists changed and they devoted more of their time and energy to the discovery of chemicals for remedying bodily ailments. Paracelsus, 1493-1541, a Swiss chemist, definitely expressed the new movement in the words, "The use of chemistry is not to make gold but to prepare medicines."

The growth of the natural sciences went hand in hand with that of the physical sciences. Both had been retarded by the authority of tradition and antiquity and the failure to experiment and observe independently. In observing nature the man of the Renaissance began to appreciate its beauty and to take an active interest in things pertaining to it.

In this way the sciences of zoology and botany began to develop. Everyone became interested in animals. Nobles and wealthy burgers started menageries, for which they imported many varieties of animals. Conrad Lesner, a distinguished Swiss physician, wrote a History of Animals. A single glance at the broad title shows how new and vague the science was.

Rich men also started botanical gardens. In the early Sixteenth century, Brunfels, a physician of Berne, published a History of Plants. Lesner also did some important work in this field in classifying plants according to their fruits, and toward the end of that century John Ray made a botanical classification based on the difference between flowering and flowerless plants.

In the studies of anatomy and physiology, the early Renaissance could learn little from the Greeks or Romans. All ancient peoples had been superstitious about disturbing a dead body and therefore dissection was not commonly practiced.

The Mahometans had a wider knowledge of anatomy than the ancients, and it was through them that the revival of this science came. It was at the University of Bologna, however, that Mondino dissected and demonstrated on the human body, but his observations were superficial. The first authentic account of the parts of the body, based on actual investigation, was given in 1543 by Andreas Vesalius, a Flemish scientist. His experiments did much to destroy the old superstitious theory surrounding the study of anatomy and opened the way for further observations and discoveries.

The Englishman, William Harvey, 1578-1658, discovered the circulation of the blood, which was the turning point in modern medicine. With the revival of learning came the knowledge of the work of Hippocrates and Galen, but the study of their methods did not have material results on the work of the physicians of the period, because they did not carry on investigation for themselves but accepted the observations of the ancients as correct, without making any effort to prove them. It was not until after the beginning of the Sixteenth century, when strange epidemics that had been unknown to the ancients broke out in Europe, that research was stimulated.

With the invention of the mariner's compass a new era of navigation and exploration began.

The Arabs had known for centuries that a magnetized needle would point toward the north, and it is practically certain that as early as the Thirteenth century the Genoese seamen used it in their explorations on the Atlantic by placing the needle on a straw in a bowl of water. When they thought out the scheme of balancing the needle on a point and enclosing it in a box the compass was invented. It rendered incalculable service to mariners, enabling them to sail day or night and making them practically independent of the heavenly bodies in determining direction. The astrolabe, an instrument used to determine the time of day by taking the altitude of the sun and stars, was used back as early as the Eleventh century and greatly improved in the Fifteenth. About this time, too, the sextant, an instrument used at sea for the purpose of ascertaining latitude and longitude, was invented. Another priceless aid to mariners was the production of the scientific maps of coast lines that began to appear.

The inventions of the Fifteenth century revolutionized the science of war. Centuries before its introduction into Europe, the Chinese had known how to make gunpowder but they had apparently made use of it only in their fireworks. Roger Bacon experimented with it in 1267 and predicted its future use, and as early as 1325 the city of Florence produced cannon and iron balls,

and the invention was slowly adopted by the rest of Europe. Towns continued to keep up their old formidable fortifications and soldiers wore their cumbersome armor for more than two centuries longer, but both fortifications and armor were doomed. The artillery produced did not become really dangerous until the Seventeenth century, when its manifold results began to assert themselves. Only the kings had sufficient wealth to maintain a great artillery corps, which had its influence in weakening the power of the nobles.

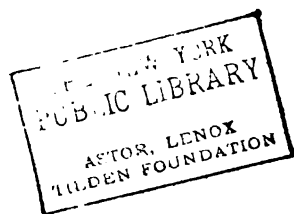
Modern bookmaking owes its first beginnings to the improvement in paper making. The parchment used in the illuminated books was very expensive, so that when the Arabs introduced the art of making paper from cotton rags, Europe eagerly seized it, for this cheap and more convenient product was exactly adapted to the printing press.

In the early Fifteenth century the process of cutting wood blocks was inaugurated in Flanders. A crude picture or series of sentences was drawn on a board, the wood about the lines was cut away, ink was smeared upon the lines and the block of wood was pressed upon the paper that was to receive the impression. The disadvantage of this process was that for each new piece of work a fresh block of wood had to be cut. Many experiments were made at fitting together separate blocks

CHATEAU OF CHENONCEAU:

This building shows a further transition from the Gothic to the Renaissance. It was a favorite residence of Francis I. Henry II gave it to Diana of Poitiers, but Catherine de Medici compelled her to exchange it for the less elaborate Chateau of Chaumont. The rectangular windows connected by lines of masonry result in long horizontal lines, but the windows of the different stories are directly above one another, thus doing away with any sense of flatness.





of wood upon each of which an individual letter was cut, but no great success was attained until metal was substituted for the wood.

The chief credit for the invention of printing with movable type goes to Johannes Gutenberg of Mayence, who in 1450 introduced a practical printing press and movable metal type. The first book printed was the Latin version of the Bible, in 1455. All sorts of books, both ancient and modern, followed and spread with amazing rapidity. Churchmen and a few scholars no longer monopolized learning, which was now at the command of all classes, resulting in a new literature and a new theology.

In all the aspects of the revival of science in this period, we come first to the revival of research. Men turned back and dug up the old, read and criticized, then they turned their attention to the new, observing, experimenting and deducing. The remarkable progress recorded in the pages of the history of the Renaissance was the result. This inauguration of the scientific attitude of mind had almost immeasurable results in the progress of humanity. The intellectual activity of the Thirteenth century increased considerably in the Fourteenth. Man no longer accepted anything on faith. Scientific research reacted in such a way that man would accept nothing that did not appeal to his reason. The knowledge spread by the inven-

tion of printing brought the opportunity for learning to all classes and conditions. Toward the end of the Fifteenth century Lorenzo de Medici made the following remarkable statement: "I do not think I am far out when I say that a century hence the peasant will be able to purchase the volumes that are now within the resources only of the prince."

The work in special fields brought about by the new scientific learning is too varied for mention here. In the sphere of social amelioration, which we are prone to consider has been given special attention only in our own times, wonders were performed by indefatigable workers. Hospitals were founded and asylums instituted for the insane and incurable. Most of this labor was undertaken by the new religious orders that sprang up during the Fifteenth century. The guilds also did their share in caring for the old, the widows and orphans, and provided insurance for their members from loss by fire, flood, robbery and various other accidents. This period saw, too, the beginnings of life insurance. Endeavors were constantly being made to safeguard public health and many sanitary regulations were introduced. For example, the Paris butchers were forbidden to keep meat more than two days in winter and thirty-six hours in summer, while inn keepers were warned against keeping provisions too long, and particularly warned not to adulterate butter. Boards of health were organized

in certain of the Italian cities in the Fifteenth century whose chief duty was to check the spread of epidemics.

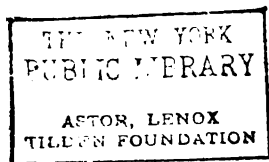
The growth of scientific knowledge was in the same way responsible for the spread of education and the development of the new science of teaching. Although education grew among the masses in the Fourteenth and Fifteenth centuries, it was always dominated by the influence of the Greek and Latin classics. The result was narrowing, for the classics were emphasized in education to the exclusion of the more practical arts and sciences. Later, in the Sixteenth century, we shall see the beginnings of the wider education and our more modern methods of teaching.

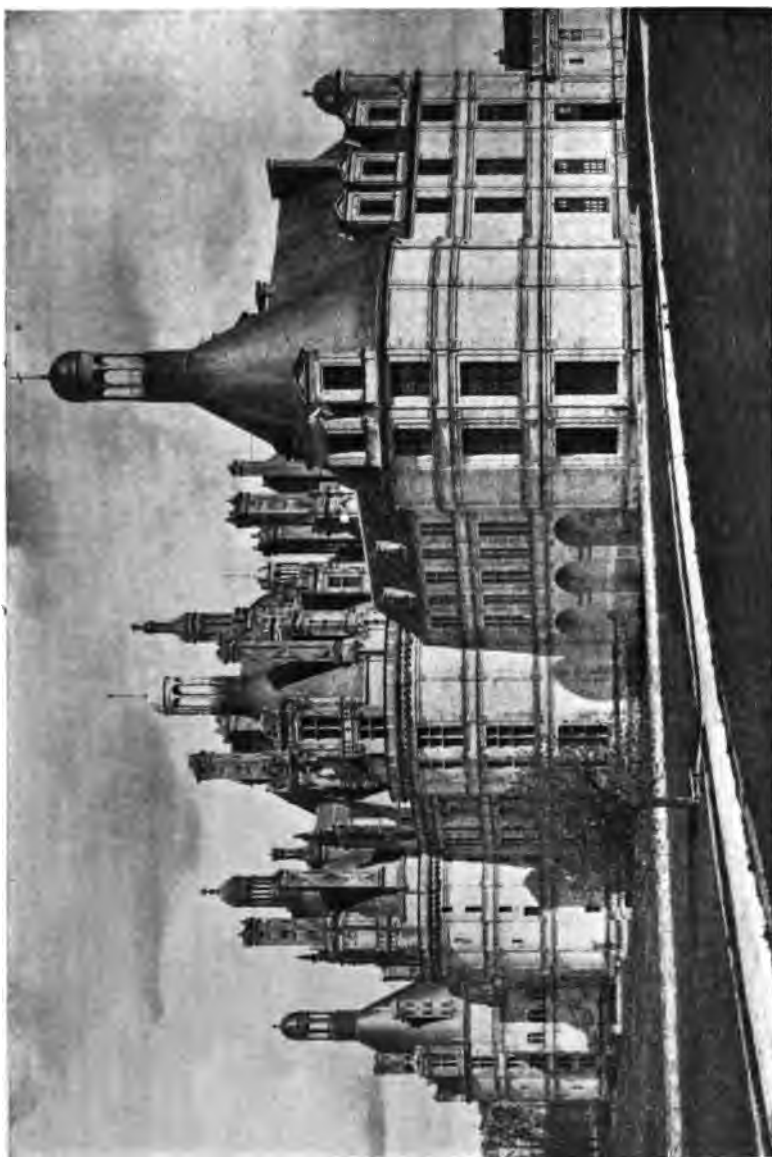
The few examples given are slightly illustrative of the many varied aspects of the scientific movement of the Renaissance. Every phase of life, and every individual, was affected by the new thought and through it the way was paved for the new literature, art and religious feeling to which we of the present owe so much.

Literature

ITALY led in literature as in most other aspects of the Renaissance. After the fall of Constantinople the Greek scholars fled into Italy, bringing with them many valuable manuscripts. They were greeted with enthusiasm, for the Italians had never lost their reverence for Greek and Latin culture. Her people lived among the remains of one of the greatest civilizations in the world, ruins of great temples could be seen in any of the leading cities and the ancient Roman roads were still in everyday use.

The claim has been repeatedly made that Italy was the first country to develop a national language. Certainly it was the first language to come into use in modern literature. Dante may be thanked for that. There are, however, certain scholars who assert that the language of Provence, still spoken and written in southern France, developed before the Italian. It is unquestionably true that most of the troubadours came from Provence and we have already seen that they sang in their own language.





CHATEAU OF CHAMBORD.

One of the finest Renaissance buildings in existence. The severe outlines of the chimneys and dormer windows were relieved by elaborate decoration, thus adding lightness and interest to a style which might otherwise have been severe. It is a combination of stability with grace and refinement, rarely equalled.

Throughout the Middle Ages Latin was the universal language of learning. This was due to the fact that Latin was the language of the Church and during that period the Church was the seat of all learning. Latin was as a consequence the language of instruction in all of the schools of Western Europe and the monastic libraries abounded in classical authors. The ancient authors were read, not to give knowledge of the older civilizations and customs, but simply for the classical form and style, which naturally led to formalism.

A mediæval student could admire and discuss the style of the ancients, but gave no thought to their meaning. Instead of trying to understand the conditions under which the classical authors wrote and the circumstances which they described, the mediæval student gave his own interpretation to the classics and tried to judge them by standards of his own day. Thus though the reverence for ancient culture remained through the Middle Ages, it had no material effect on the civilization of the period. The new learning was not to come until a broader interpretation of the Greek and Roman writers could be found.

The revived respect for Greek and Latin began as early as the Thirteenth century in Italy. In the Middle Ages men of the same profession were closely associated together, so the scholars and men interested in learning grouped themselves together

and called themselves the University. Bologna, formally a law school, was one of the earliest universities, while the University of Paris was the largest school in Europe in the Thirteenth century. Latin was the common language among its students and was so universal that the part of the town occupied by them is still known as the Latin Quarter.

The universities were divided into groups, each devoted to related branches of study. The comparison of the development of man and the development of the universities is interesting. The first European school of repute was a school of medicine founded as early as the Ninth century at Salerno, Italy. The next was the law school at Bologna, and the third, the philosophical and theological University of Paris. So with man the needs of the body came first, then the maintenance of personal rights, finally his relations to God and his fellowman.

Eventually four distinct faculties developed in the university; medicine, law, theology and liberal arts. The liberal arts department included the studies of the trivium, which were grammar, rhetoric and logic, and those of the quadrivium, which were arithmetic, geometry, astronomy and music.

The number of students in the mediæval universities has been found to have been greatly exaggerated. It is certain, however, that the great

universities of Paris, Bologna, and probably Oxford, in the Thirteenth century counted their students in tens of thousands.

Roman law was revived and taught in the Middle Ages, as it was the only written law, and cases were frequently decided according to it, even though the decisions were contrary to local custom. We can trace the foundations of absolutism to one of the maxims of Roman law: "The decision of the prince has the force of law."

Throughout the Middle Ages theology was the main study, but all of the doctors of the Church took an active interest in philosophy. Scholasticism was in reality the effort to make theology accord with philosophy. Strange to say the universities, the center of all learning in the Middle Ages, were destined to retard progress in the new age of learning. Centers of conservatism, they held tenaciously to scholasticism and mediævalism and resisted the Renaissance movement in all of its forms. The cities in Italy became centers of the new learning and the power of the universities gradually waned.

There were libraries in Europe over three centuries before the invention of printing. In every large monastery clerical monks were engaged in copying and illuminating books. The volumes in many of these libraries did not exceed one hundred or possibly two hundred, but there was a circulating

system by which books were sent from monastery to monastery, copied and returned. The best of these books were works of art. They were all written in Latin, the majority of them of a devotional character, but a number of monasteries boasted such masterpieces as Virgil, Horace and Cicero. In many cases the books had been so translated and retranslated from Greek to Arabic and then to Latin that the purity of the original text was almost lost. Nevertheless credit is due to these mediæval monks who worked so industriously transcribing and illuminating these ancient works, for without their labors many of the classics would have been entirely lost to us. To them, too, is due the preservation of lyrics and prose works, written before the introduction of printing.

The great national epics of the Thirteenth century are immortal. These works, decidedly national in character, accurately reflect the spirit and ideals of the times. The *Cid*, written in the very beginning of the Thirteenth century, was the first of these. This Spanish epic related the adventures of a Christian hero, the *Cid*, who battled against the Moors.

A little later the great English epic, based upon King Arthur and his court, was written. In all of the intervening years the subjects of these poems have been used by poets and romancers. Their origin is unknown, neither is the name of the

person who collected and put them into their present form certain, but the work is generally attributed to Walter Mapes, an English clergyman who lived early in the Thirteenth century.

Simultaneously with the arrangement of the Arthurian legends in England came the formation of the Nibelungen Lied in Germany. This series of poems, based on Teutonic mythology, was rewritten in our day by Richard Wagner in order that he might incorporate them into the composition of his masterly music-dramas.

If a man may be judged by the books he reads then surely the reader of the later Middle Ages should receive favorable criticism. He evidently had a sense of humor, for the story of Reynard the Fox is highly amusing and this was one of the most read books of its age. The author is unknown but it is thought that the book was originally written in the Netherlands. It is made up of a clever series of stories in which animals are used to personify human beings and in this way the author was able to satirize rulers, nobility and clergy. It is one of those universal books which appeals to all times and to persons of all ages.

Another largely read book of the period was *The Golden Legend*, written by a Dominican, Jacobus de Voragine. This was composed of the lives of the saints and related miracles they had performed, with myths and legends concerning them.

The Romance of the Rose was also widely known in the Thirteenth century. This poem mirrored the life of the time better than either of the preceding ones. Its theme is universal and it sets forth the fundamental virtues and follies common to all men. The prose works of the period, as well as the poetry, are interesting. They are all in Latin and highly flavored with scholasticism but are not to be condemned on this account, for scholastic methods paved the way for modern languages and literature, the rigidity of form and arrangement insisted upon, having made for better and purer prose in later ages.

Western Europe had seen the beginnings of the drama as early as the Twelfth century. At first all plays were of an entirely religious character and closely connected with the ritual of the Church, and their purpose was primarily educational. On great festivals, such as Christmas and Easter, scenes from the life of Christ and from the Bible were acted by priests in the vestibules of the church, in order to familiarize the multitude with their religion. In England these early forms of drama were called the miracle plays, while on the Continent they were called the mystery plays.

In the Fourteenth century a secularization came about and the plays were no longer performed in the churches and the priests ceased to be actors. Instead the productions were largely

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THE GRAND STAIRWAY.

Chateau of Blois.

The building is intimately associated with the kings of France from the time of Francis I to that of Louis XIV.

The architects of these buildings devoted most of their fancy to the roofs, fireplaces and stairways, of which this is one of the most notable examples.

THE GRAND STAIRWAY.

Of stone of Blois

The building is intimately associated with the
kings of France from the time of Francis I to that
of Louis XIV.
The architects of these buildings of varied ages
of their loyalty to the noble, dignified and stairways.
of which this is one of the most notable examples.

taken over by the guilds with a specific portion of the Old or New Testament assigned to each trade guild for representation. Stages were drawn along on large wagons having two stories, the upper one being the stage proper, and the lower the dressing room for the actors. These pageants were drawn through the town and stopped at intervals where stands had been erected for the spectators, so that if a person retained his place long enough, he would see the entire story of the Scripture unrolled before him, from the fall of the Angels to the crucifixion of Christ.

These miracle plays were gradually superseded by the moralities, in which all the virtues and vices were personified. They were allegorical in character and became extremely popular. Broad humor was afforded by the stock character of Vice, which corresponded to a fool in later drama. Vice and his master, the Devil, kept up a lively contest of broad repartee and physical encounter.

The interludes were short plays of a comic or satirical nature, at first given with the morality plays but later acted by themselves.

The classical element in drama was first introduced into Italy toward the end of the Fifteenth century. Selecting Seneca as their model, the dramatists of the time constructed their plays to conform exactly to the classical laws of unity. They were always composed of five acts, had very

few characters and practically no change of scene. All action supposed to have occurred off of the stage was reported by messengers and the chorus moralized to its hearts' content. They were always tragedies and contained horrible murders and crimes that lost their force in being reported instead of acted before the audience. The first English tragedy, *Gorboduc*, written by Sackville and Norton, typified this classical influence. *Ralph Royster Doister*, the first English comedy, shows traces of the classic models but it was national in character and was not so licentious as the comedies of Italy and France.

Another type of drama that developed in England in the Sixteenth century was the court play or masque, similar to our present day pageant. These were acted before Queen Elizabeth by the children of St. Paul's and of Westminster. It must be remembered in thinking of these early plays that women did not appear on the stage. Instead, all female characters were played by young boys. There was no elaborate scenery, no very fancy costumes. To indicate a change of scene a boy appeared and hung up a placard bearing the name of the scene.

Even in Shakespeare's day the theaters were rude buildings without roofs. The common people stood in front of the stage and below it, in what was called the pit, while the quality, composed

of lively gallants, sat around the stage, often so close to the players that they interfered with the acting. This arrangement of the audience was a survival of much earlier days. Formerly performances of various kinds had been given in the courtyards of the inns. Here a certain number of the guests of the inn sat at tables overlooking the stage, while the rabble collected in the inn yard.

In the Fourteenth and Fifteenth centuries the ladies did not frequent the theater and when they did occasionally attend they wore masks. This was due to the fact that the drama was so obscene and the comic element so vile as to make it impossible for ladies to attend, although as is invariably the case, the drama reflected the life of the time. The broad speech and vulgar witticism appealed to the audience that attended the plays, but behind the cruder outer surface there was the foundation of our modern drama. It took the combined efforts of the University Wits, as the pre-Elizabethan dramatists were called, and the genius of Shakespeare to develop the finest drama the world has ever known.

In examining the sources of the literature of the Renaissance we must again turn to Italy, where we find Dante, the universal poet. Save that his life was sad and bitter and a great part of it spent in exile, we know little concerning him. It is certain that he was born in Florence in the year

1265 and that he received the ordinary education of the time, consisting of the trivium and the quadrivium. He knew Latin but nothing of Greek, and was a student of theology and philosophy and interested himself in the arts and sciences of the day. He married and through his marriage became affiliated with one of the most powerful families in Florence. In 1302, because of political differences with those in power, Dante was exiled and never returned to the city he loved so intensely, but died at Ravenna in the year 1321.

The figure of Dante stands between two ages, between darkness and light. Though largely influenced and deeply in sympathy with the spirit of the Middle Ages, nevertheless he was a forerunner of the new. Dante's first work, *The New Life*, is more autobiographical than any of his later ones. It reflects the life in Florence in the Thirteenth century, beside explaining the new interest in life given to the poet through his mystical love for Beatrice. He himself says that this love for her was of such a noble sort that it made him happy and gay, charitable toward his neighbors, guided him aright and impelled him to a greater love of God.

It certainly affected his later life and works and made him a great poet. The following charming words are from *The New Life*: "It was given unto me to behold a very wonderful vision; where-

in I saw things which determined me that I would write nothing further of this most blessed one, until such time as I could discourse more worthily concerning her. And to this end I labor all I can; as she well knoweth. Wherefore if it be His pleasure through whom is the life of all things, that my life continue with me a few years, it is my hope that I shall yet write concerning her what hath not before been written of any woman." This was a definite promise of the great epic that was to come.

The Divine Comedy is one of the greatest epics ever written. It is the account of the author's progress through those regions where the soul goes after death. In the Inferno all is sin and evil; in the Purgatorio all is reflection and hope, and in the Paradiso is peace and sublime goodness. The poet has as his guides through these regions Virgil, typifying reason, science and the chief virtues of man, and Beatrice, who stands for divine grace, faith and the virtues given by Christ for man's salvation. Virgil, because his attributes are purely human, can only lead Dante through the Inferno and Purgatorio, but Beatrice leads him into Paradise.

No detail is spared in The Divine Comedy. The slightest incidents are described with all vividness and are most realistic. Parts of the epic, particularly the first cantos of the Purgatorio, are wonderfully beautiful. The work embraces all the

chief elements of epic, dramatic and lyrical poetry. It is highly imaginative, pathetic and humorous in turn. The language is direct and concise and accurately reflects the attitude of the writer. The unique idea of the poet himself mingling with his characters, conversing with men of all periods, walking through darkness into light, brings a marked dramatic effect to the epic.

Dante's mediævalism is plainly seen in the subject matter. He brings in the philosophy and theology, the science and learning of the Thirteenth century, its attitude toward the classical writers and the disregard of this life in comparison with the importance of the life to come. Yet Dante was decidedly individual. He wrote his masterpiece in the Italian vernacular that was despised by the recognized men of learning of the time.

John Addington Symonds in his Renaissance in Italy thus sums up Dante's contribution to world literature: "Before Dante the Christian world had no poet and Italy had no voice. The gift of Dante to Europe was an epic on the one subject which united the modern nations in community of interest. The gift of Dante to his country was a masterpiece which placed her on a par with Homer's Hellas and Virgil's Rome."

In Petrarch we have the epitome of the Renaissance. He was in every sense of the word

THE CHILD ST. JOHN.

Bas-Relief.

Donatello.

1385-1466.

The National Museum, Florence.

Donatello was the first of the great Italian sculptors yet in exquisite realism, in perfection of expression, this masterpiece has never been surpassed by any similar subject cut in stone.

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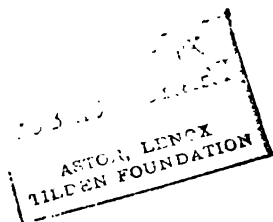
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the modern man and the founder of humanism. He had the love for antiquity which so characterized all of the great leaders of the period but his was the first attempt to reconcile the old gods of pagan days with Christianity. Personally he believed that his fame would rest on his Latin works on theological and philosophical subjects; instead it is based on his sonnets that he wrote in Italian. These poems, written to his love, Laura, to whom he never spoke, have an exquisite lyrical quality.

Humanism aimed to interest men in all aspects of human life. In so doing it sounded the death knell of mediævalism. Humanism sought to increase man's self development and in doing this developed an utterly new and independent attitude toward life.

Boccaccio was the chief Italian prose writer of the period. He wrote of the everyday life of his time, blinking at nothing, no matter how horrible or grotesque. The Decameron, his best known work, is perfectly characteristic of its author; gay, careless, irreverent, sensuous, picturesque. Most of the themes of the one hundred stories included in the volume are of love, but not love in a noble sense. The book's worst aspect is its licentiousness and its mockery of good as well as bad. The plot is adroit, the style charming for its picturesque qualities, and in it Boccaccio displays a wealth of imagination. It has been a price-

less fund of suggestions and plots to numberless writers and dramatists.

Lorenzo de Medici, the Florentine despot, beside encouraging arts and letters, attempted some poetry himself. The most peculiar thing about his writings is the unusual themes he selected for a person in his station. He wrote of the life of peasants, the loves of the lads and maidens of Tuscany, their work, joys and sorrows. His poems are clever and picturesque.

A true genius of a later date was Ariosto. His work displays great artistic merit and exquisite form; two essential attributes of all Renaissance art. The *Orlando Furioso*, an epic, is the work through which Ariosto is best known, although he wrote a number of beautiful sonnets.

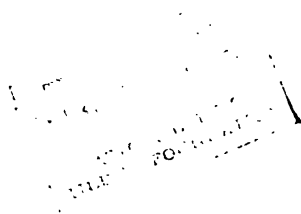
FRANCIS I of France is commonly known to have been a great patron of the arts and letters, but it was Louis XI whose great work in consolidating the kingdom and establishing material prosperity laid the foundation for the later intellectual development. The actual Italian influence permeated France with the return of Charles VIII from his expedition into Italy. In the train of his army came artists, poets, singers and scholars, who upon entering France introduced the new learning. This intellectual invasion occurred in the last decade of the Fifteenth century.

In literature the name of Margaret of Navarre is decidedly the most important feminine one of the era. She was a sister of Francis I and his advisor and assistant in many matters of state. She embodied the spirit of the French Renaissance as a writer of plays, stories and poems. Her best known work is the *Heptameron*, a volume modeled on Boccaccio's *Decameron*, consisting of seventy-two stories purporting to be told by some ladies and their lords while on an excursion into the Pyrenees. They are as ribald in character as those of her Italian predecessor.

Francois Villon was typical of his time and more. In his spontaneous bursts of song the lower nature of man constantly manifests itself, but he was the first man in French literature to sound a purely personal note. Villon was an adventurer always, and occasionally a poet. His songs dealt realistically with the things he knew so well, and while there is constantly the minor note of regret and personal mortification, they have a delightful musical quality and his difficult meters are always gracefully handled. His Testaments, written in his moments of penitence, are his finest poems. A frequenter of taverns and a companion of thieves or worse, some of his gay snatches of song transcend his sordid life. Particularly free from taint is a short poem to his mother. He has been made to figure in several modern romantic tales.

A dominant figure of French literature is Francois Rabelais. Born near the end of the Fifteenth century, he was unique in his time. Caring nothing for antiquity, tradition or the classics, to him life was everything and his interest in it as it made itself manifest about him was paramount. He was an educator, a natural scientist, a physical scientist and a philosopher, but above all he was a grotesque and gigantic humorist whose whole text in life was, "Laughter belongs to no man alone." His first work, *Gargantua and Pantagruel*, a burlesque on mediæval chivalry and of the customs of his time, stands alone in all literature in its weird and merciless assault upon everything which the time held sacred. His *Thelma*, a work on the style of Moore's *Utopia*, shows more plainly than his other works the writer's attitude toward life. Over the door of the cloister in this imaginative work is the motto, "Do as you will." The omnipresent flaw in all of the work of Rabelais is the coarseness of his humor. However, Rabelais' work was suitable for his own time. His common jests and low humor did not then fall harshly on the ears of his readers, as they do on ours to-day. His prose was fluent, his pen prolific, and he advocated his new theories of the right of individual judgment, with a vehemence that never lost its force.

A new poetic era was begun in France in the second half of the Sixteenth century. A group



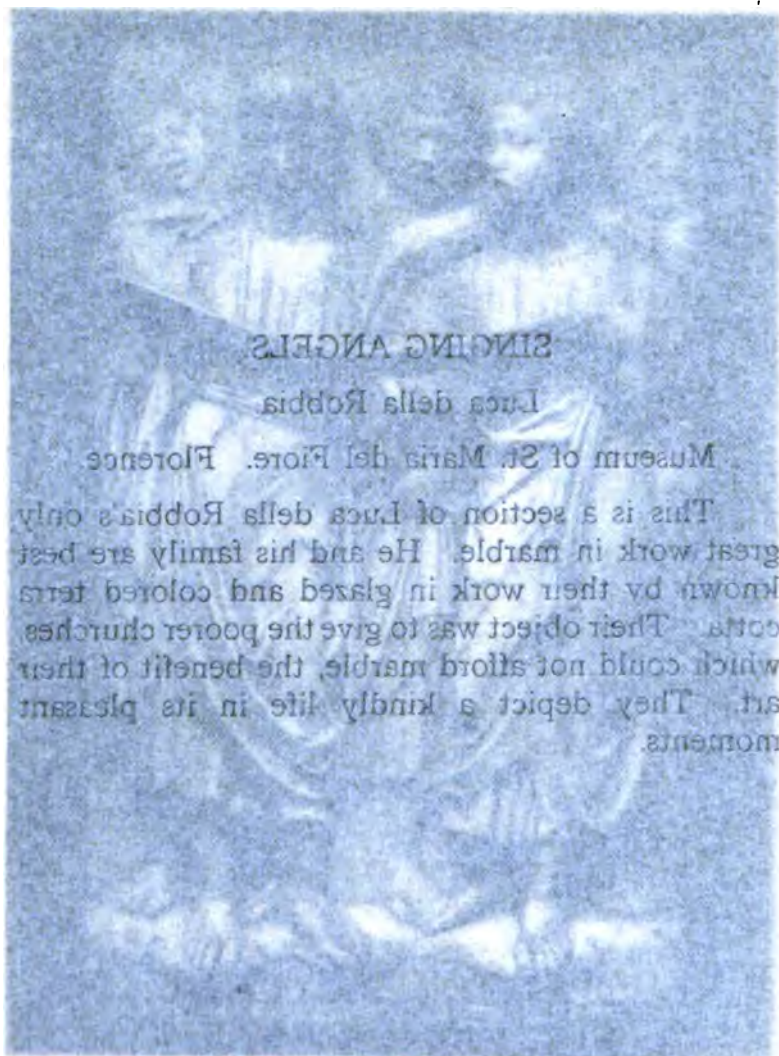


SINGING ANGELS.

Luca della Robbia.

Museum of St. Maria del Fiore. Florence.

This is a section of Luca della Robbia's only great work in marble. He and his family are best known by their work in glazed and colored terra cotta. Their object was to give the poorer churches, which could not afford marble, the benefit of their art. They depict a kindly life in its pleasant moments.



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of seven poets, called from their number the Pleiades, initiated this new movement. Led by Ronsard and DuBellay, the seven banded themselves together for the purpose of reviving the use of the French language in writing. They took the ancient authors as their models and discarded all national precedence. Their work seems to us of the present day too formal, too stiff and pedantic, but they actually accomplished much and through their efforts the mother tongue of France was enriched and poetry transformed.

France of the time contributed the first modern essayist to world literature. Michael de Montaigne, 1533-1592, revealed the unlimited power of French prose. He had read widely and leisurely and his free and easy compositions are indicative of this. Throughout his writings the freedom of the individual to form his own judgments is continually emphasized. He had a deep insight into human nature and the conclusion of his thought is that virtue consists in living a simple and natural existence. In the essay, the new literary form introduced by Montaigne, he may be said to have invented a method of autobiography, for in the essay he tells us much of his everyday life, his emotions, habits and desires.

SPANISH Renaissance literature reflected the vehement character and absorbing devotion to religion of the Spaniards of the time. It came during those decades when the power of Spain was at its greatest height and was as dramatic and as fired with life as the history of Spain itself. Personal honor, devotion to God, and devotion to their leaders were carried to such extremes by the Spaniards of the later Fifteenth century that they became almost a mania with them. The Spanish race, too, was intensely poetical. The first decisive influence was brought into Spain by the introduction of the Italian sonnets of Dante and Petrarch.

Juan de Mina wrote a number of worthy poems and rendered incalculable service to his country by introducing into common use words borrowed from the Latin and from some of the modern languages. From this time onward Castilian became the literary language of Spain. Another name prominent in the early Sixteenth century is that of De Mendoza. He received the humanistic influence from Italy and his works derive a certain dignity from his classical studies. One of his books, a novel, introduced the long line of romances relating the adventures of some rascally hero which have since become so common. These writers crystallized a language which was later to be used in such a masterly manner by Cervantes.

During the Sixteenth century lyric poetry held a prominent place in Spanish literature. Sonnets and ballads were in vogue and not only were new ones written but the older ones were collected and added to. The chief characteristic of this Spanish poetry is passionate emotion, which in the hands of a master is inexpressibly sweet, but is otherwise apt to become extravagant and affected.

The romance, however, is more characteristic of the Spanish literature of the time than is any other literary form. These were roughly divided into three classes: the chivalric, of which Don Quixote is an exaggerated example; the picaresque, or those with a picaroon for a hero and which dealt with the adventures of a rogue, as for example, Gil Blas; and the historical romances, which did not attain any great degree of popularity in Spain.

ALTHOUGH Chaucer comes fully two centuries before the true literary Renaissance burst upon England, his name, as the father of English literature, cannot be neglected here. He actually inaugurated the literary awakening in his own country but it was retarded by a series of unfortunate disasters. Chaucer was extremely popular even in his own day, for he had a marvelous

gift for story telling. His tales are told in a direct, humorous, spontaneous way and the characters found in Chaucer's works are greatly diversified and skillfully portrayed. He is best known to-day through his *Canterbury Tales*. The crystallization of English literary style is due to Chaucer.

It was not until the reign of Queen Elizabeth, 1558-1603, that the English people were free to develop their national literature. Feudalism had been finally broken down and the burghers were attaining wealth and prosperity through agriculture and commerce. The impulse to emulate Italian literature was brought to England by Thomas Wyatt and the Earl of Surrey. They were the first of their countrymen to make a serious study of the laws of style and of prosody and to imitate the Italian masters. Wyatt and Surrey introduced the Italian sonnet of Petrarch into England, and while the former poet did excellently in satire the latter caught the grace of his Italian teacher in his sonnets.

Around Queen Elizabeth and her court clustered a group of statesmen and soldiers, among them Spencer, Leicester and Raleigh, all more or less interested in literature. In developing later than the other European countries, the English writers reaped benefits from all, for Dante, Petrarch, Boccaccio, Rabelais, Villon and Cervantes were at their disposal.

During this time Sir Philip Sidney wrote his *Arcadia*, a prose work whose style is extravagant and flowery. Later, in his *Apology for Poetry*, he uses a more direct and stronger style. Sidney's most pleasing work is his *Astrophel and Stella*, a beautiful volume of poems entirely devoid of artificiality and a simple expression of his hopeless love.

Spenser's *Shepherd's Calendar* was the first attempt at serious sustained poetry since the days of Chaucer. It was followed some ten years later by his great epic, *The Faery Queen*. This work was allegorical in character, sometimes religious, sometimes political, and at times merely personal or ethical, but always charming. Its theme is purely imaginative and its great beauty lies in its exquisite music and the perfection of the stanza in which it was written, since then known as the Spenserian. The poem is one of romance and chivalry; the only one of its kind written in serious vein by any Renaissance poet.

During the last years of the reign of Elizabeth, England had her golden age of poetry. On every side poems appeared displaying beautiful lyrical qualities. John Lyly, Ben Jonson, Lodge, Greene and Sir Walter Raleigh all sang and suffused England with poetic splendor.

This period, too, saw the rise of the drama to its greatest height.

Christopher Marlowe was the most prominent of the earlier English dramatists. Like his works, his life was primitive, turbulent and uncurbed. In his plays, however, the reader constantly comes across passages of real poetic value, of passion so intense that at times it becomes sublime, and of unique and original thought. *Tamburlaine*, *Faustus* and *Edward II* are Marlowe's best known dramas. The last of these is by far the best. It is less thundering and horrible than the two earlier works. In it, as in all his work, Marlowe portrays a character dominated by some single passion, here the desire for power that approaches mania; in *Tamburlaine* the chief character is ruled by the love of power to be attained through wealth, and in *Faustus* the character seeks power through knowledge. Christopher Marlowe has been called the inventor of English blank verse and he made good use of "his mighty line" in portraying great emotions.

The lives of the other wits, Peele, Nash, Lodge and Kyd, were also short and wild. Most of their works were tragedies, bloody ones, and Kyd's were the most gruesome. Peele's work is not of so violent a nature as is that of the other contemporary dramatists, for a number of his plays were written for performance at the court of Queen Elizabeth and contained passages of mild charm and beauty.

MONUMENT TO COMPTON

Andrea del Verocchino

Verice

This is the last work of the most noted pupil
of Donatello. Critics agree that it is the finest eques-
trian statue ever made and is placed only by
that of Gattamelata by Donatello.

MONUMENT TO COLLEONI

Andrea del Verocchio.

Venice.

This is the last work of the most noted pupil of Donatello. Critics agree that it is the finest equestrian statue ever made and is rivaled only by that of Gattamelata by Donatello.



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All of these men, while using the outline of the classical drama, put aside the idea that there was to be no action on the stage and took from the old English drama the idea of mingling humor and pathos. In tragedy, however, they still retained the old Greek idea that man could not overcome the fates and their characters were far from lifelike.

The drama, English literature, and the literature of the world reached their highest level in the great work of William Shakespeare. He was born in Stratford-on-Avon some time in April, 1567.

Shakespeare attended the grammar school at Stratford where, as Ben Jonson said, he learned "small Latin and less Greek." As far as we know it was during his thirteenth or fourteenth year that Shakespeare was forced to leave school on account of the financial reverses of his father. What his employment was for the next five or six years is not certain, but he married Anne Hathaway when he was nineteen and a few years later went to London. In 1592 we hear about him as a successful dramatist but we know that he was a successful actor-manager and appeared in some of his own plays at earlier dates.

With the defeat of the Armada in 1588 English national consciousness began to develop. The people became welded together by the conquering of a common danger and their tastes developed marked national traits. A more refining in-

fluence came into their lives with the new leisure and prosperity. The plays of Shakespeare were less crude, more quiet, with the calm of inherent power, than were those of his predecessors, and were therefore greeted enthusiastically by the people whose new spirit they represented.

William Shakespeare's career as a dramatist extended over some twenty years. His works are easily divided into four divisions, according to their character. The first four or five years of production may be judged as his period of apprenticeship; the second five, the period when he wrote his historical plays and light comedies; the third period, covering almost eight years, when he wrote his deep and bitter tragedies, and the fourth, when he wrote his great romantic dramas. Edward Dowden has termed these four periods as follows: First, "in the workshop"; second, "in the world"; third, "out of the depths," and fourth, "on the heights."

In the first period Shakespeare spent his time revising plays of other authors. Titus Andronicus, though often attributed to Shakespeare, was probably only retouched by him. His next attempt, a step in advance, was comedy. Love's Labor's Lost, The Comedy of Errors, Two Gentlemen of Verona, and A Midsummer Night's Dream were the first productions along this line. They all are the work of a young man, happy, gay and witty. Then in a somewhat more serious vein

came *The Merchant of Venice*. The other comedies of Shakespeare were written later in life, after he had experimented with historical plays and tragedies, and are naturally of a more sedate nature. Nevertheless, some are rough and uncouth, like *The Merry Wives of Windsor*, which it is said was written at the special request of Queen Elizabeth, while others combine the most natural poetic charm with laughter and satire. Of these last mentioned qualities, *As You Like It* and *Twelfth Night* are most illustrative.

Shakespeare's historical works were at first apparently dominated by the gory spirit of the dramatists who preceded him. His first attempts were out-and-out tragedies. Gradually, however, he learned to blend humor with history and the final result, typified by the second and third parts of *Henry IV* and *Henry V*, have never been surpassed. Shakespeare's earliest tragedy proper had none of the elements of crudity of the pre-Elizabethan dramatists. *Romeo and Juliet* is the tragedy of youth and beauty, sweetness and bitterness, love and death; not the tragedy of iron and blood. His later tragedies are still more tragedies of character. *Hamlet's* vacillation is disastrous, while in *Othello* and *Lear* it is an overwhelming passion, undisciplined and unrestrained, which effects the eventful ruin of the leading characters and those intimately connected with them.

The change from the powerful tragedies to the quiet of Shakespeare's romantic plays is one of the most unusual phases of his greatness. All of the dramas written in the last years of Shakespeare's activity have a wonderful serenity and calmness. They deal with reconciliations and adjustments; families are reunited, crimes are atoned and erstwhile enemies become friends. *The Tempest* and *The Winter's Tale* are especially serene and beautiful, and like all of the plays of this, the final period, deal with repentance and forgiveness.

A great distinction between Shakespeare and his contemporaries was in his style. It was truly, purely English. At this time all writers were largely influenced by Italian literature, which is reflected in their work, but Shakespeare's style was original. He borrowed neither form nor meter from the Italians and even went so far as to devise his own sonnet structure.

These sonnets and the beautiful songs inserted in so many of his plays display Shakespeare's marvelous gift for lyrical poetry. He did, however, turn to Italy for his plots. Most of them he took either from Holinshed's *Chronicles* or from Boccaccio, but his style was original and unconscious. He wrote, not for the purpose of producing literature, but to make his meaning clear and to entertain his audience. His language, therefore, was the

universal language of the English people. To Shakespeare's utter unconsciousness of style we owe his passages of exquisite beauty, his expressions of abyssmal emotion, his keen and graceful wit, his abundance of imagery.

Shakespeare's power as a dramatist lies in his perfect delineation of character. This art was peculiar to him, for the earlier dramatists had never produced characters of real flesh and blood. Theirs were mere automatons, good or bad, sad or merry; Shakespeare's characters have real individuality; they are complexities rather than puppets dominated by a single trait.

Even by men of his own time Shakespeare's genius was acknowledged to be unrivaled. His name marks an era that has, more than any other of modern times, influenced other races and other times. He expressed in his writings the philosophy, sympathy, sentiments, wisdom and thought that we hold to-day. What Ben Jonson said of him is ever true:

"He was not for an age, but for all time."

Architecture

ALL of the art produced in the Renaissance represented the character and the attitude toward life of the men of the time. This was especially notable in Italy. Italians, sensitive and emotional, in constant association with the ruins of Roman civilization, were, as we have already shown, first to be awakened by their great writers. We shall see that their architects, sculptors, painters and craftsmen were to inaugurate as wondrous innovations as did those writers.

Granted there can be no result without a cause, yet the cause of this awakening in Italy is in truth unknown. Historians, scholars, critics and philosophers have advanced and argued their theories with no agreement and no certainty. The appointed time had come and the change in life and thought, in scholarship and art, spread from Italy, where it first appeared, over all Western Europe. Basically it was a change in spirit comparable to the emotional change in an individual which comes in the presence of some great revelation.

PIETA.

Michael Angelo.

St. Peter's. Rome.

This was done when the artist was but twenty-four and was not surpassed in delicacy and beauty in his later years. It is the most devotional of all of the artist's work and one of the few subjects he took from the New Testament. This is the perfection toward which Italian art had been striving for years.

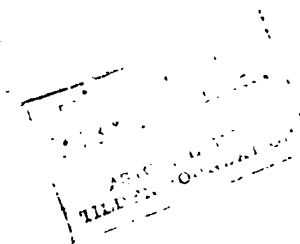
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The Renaissance was a period of unprecedented activity and with this came a veritable passion for the beautiful. These combined characteristics of the men of the time found their outlet in art.

The arts produced during the Renaissance reflected the older classical art spiritualized by the new ideas of Christianity. All of the fine arts have been from time to time closely related to religion, and those of the period under discussion tended to give a more human aspect to religion and renew the feeling of the dignity of the human body, which had been lost during the earlier centuries of the Christian era. The brush, the pen, and the chisel came to depict the emotions of the people.

The most remarkable thing about the artists of this Renaissance period is their versatility. The variety, abundance and superior quality of their work is marvelous. The world has never seen such another epoch. Not only did the artists attempt divers works, but they achieved wonderful skill in them and their influence is about us still. A glance at the activities of two of the great masters will show us something of their many-sidedness.

Michael Angelo was an architect, sculptor, painter and poet, and we find it difficult to decide in which field he excelled. All of his works have something of a superhuman quality and his archi-

itecture and sculpture assumed gigantic proportions. His work is unmistakable, his stupendous genius everywhere asserts itself.

More versatile still was Leonardo da Vinci, called the universal genius. He combined the talents of architecture, sculpture, painting, poetry, mathematics, engineering and music. His varied accomplishments were due to unusual mental activity, insatiable curiosity, and a habitual desire to examine all the problems of his work and solve all the questions which occurred to him. So it was in a greater or lesser degree with most of the artists of the Renaissance. The untiring energy and inexhaustible activity of these newly awakened men were given out in the vast amount and variety of their productions.

Italy introduced the new architecture. This was a period of palace building. Gothic architecture had established an ideal for the churches and great cathedrals and the later attempts at church and cathedral building were but tentative and experimental. The new architecture resembles somewhat that of ancient Rome and had little in common with the pointed Gothic type that never met with general acceptance in Italy for private buildings. With the revival of classical interest in all of the arts came a tendency to return to the ancient models in building. The result was a style the spacious simplicity of which was well suited for

the palaces of those in authority at the time. The Riccardi Palace of the Medici and the Palace of the Strozzi, which has been called the perfect type of Florentine domestic architecture, represent the sumptuous dwelling houses of the time.

A characteristic feature of this palace architecture is the courtyard; usually rectangular and in the center of the building, it is surrounded by arcades on the ground floor, and apartments on the upper floors.

Florence is the birthplace of Renaissance architecture as well as of its other arts. Brunelleschi, 1377-1446, a Florentine, was the first to really crystallize the style of the new architecture. He did away with the soaring arches of Gothic days and replaced them by low, broad ceilings and classical colonnades. He built the Pitti Palace and completed the dome of the Florentine Cathedral. The churches of San Lorenzo and Santo Spirito in Florence, both the work of Brunelleschi, are notable for their great artistic beauty. His work, imitative of the classical, does not bear a close resemblance to it, although it does commingle Christian and pagan ideals and is therefore less genuine than the Greek, the Roman or the Gothic.

Alberti, another Florentine, attempted a more accurate representation of the Roman elements in architecture. His superiority in palace building over his church building is due to the

fact that he was competing with perfection in one field, for presumably the Gothic style of architecture can never be surpassed for edifices of worship. In the field of palace building, on the other hand, there had been little done. The knowledge of science and mechanics had increased and assisted in solving the problems of the architect. When he applied himself to palace building he approached a field that was new and there was an opportunity for him to be original.

The second period of Romanesque architecture is the golden age. The faults of the workers of the first period were overcome and the ideas of Brunelleschi and his contemporaries were perfected. Florence was no longer the center of architectural activity but gave place to Rome. This was due to the enthusiasm of Pope Julius II, who encouraged all the arts and made his court at Rome the center of the world.

The founder of this new school of architecture was Bramante, 1441-1514. All of his buildings combined good taste, refinement and sober judgment, and he strove particularly to achieve a unity of effect to which all ornamental details were subjected. About his work there is the charm of refined elegance. Although little of it survives in its entirety, we can judge it from the palace of the Cancelleria at Rome and the church of San Maria della Consolazione at Todi.

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HEAD OF MOSES.

From the Figure for the Tomb of Pope Julius II.

Rome.

Michael Angelo.

1475-1564.

Michael Angelo was a poet and a great architect and painter, but was unsurpassed as a sculptor. This statue was the only part of the tomb which was completed. The powerful head with hair and beard such as was never seen on man of flesh nor ever before on man of marble, shows us the outraged law giver. The power and majesty is characteristic of all the sculptor's later work.

HEAD OF MOSES.

From the Figure for the Tomb of Pope Julius II

Rome.

Michelangelo.

1475-1564

Michelangelo was a poet and a great artist. He was not only a sculptor, but also a painter and an architect. This statue was the only one of the four which was completed. The government of the city of Rome had ordered such a statue to be made for the tomb of Julius II, but before the man of marble was the completed law given. The government of the city of Rome had ordered of all the statues in the world.

Venice in this second period achieved a notable work in the library of St. Mark, built by Sansovino.

The genius of Michael Angelo, 1475-1564, asserted itself in architecture as well as in its sister arts. We owe to him the picturesque buildings comprising the Capitol, the Porta Pia, and the cupola of St. Peter's. He was the first architect of the Renaissance period who in his ecclesiastical buildings disregarded the precedent of the Romanesque. His work was entirely unique. He was content to build an original structure in which to place his sculpture, creating shade and light effects to enhance the beauty or impressiveness of his design. He made a study of Greek architecture and thus turned the attention of his followers in that direction. His influence in this on later Renaissance architecture was evil, for the Italians after his time began to neglect the laws of structure and of accuracy and instead of following their own ideals they turned their attention to the Greek, and a weak form of the Doric, Ionic and Corinthian orders supplanted the artistic use of flower and vine design that was so characteristic of the Italian nature.

Michael Angelo's architectural masterpiece is the dome of St. Peter's, Rome. Modeled on the cupola of Brunelleschi, it surpasses the original by giving adequate light and a more spacious

effect, while preserving the majesty of the original structure.

The building of St. Peter's passed through many hands and many changes. After a long succession of architects, Michael Angelo was given sole charge of the work. Although he claimed to agree with Bramante's plan, his work differed considerably. He adhered to the idea of the Greek cross but the remainder of the work, including the dome and the subordinate sections, was developed on the colossal scale that is so characteristic of Michael Angelo, his gigantic genius and overwhelming force. Unfortunately even Michael Angelo's plans for the cathedral were not carried out and in 1614, when Paul V was Pope, Carlo Maderno completed the vestibule and nave. The consecration of St. Peter's by Pope Urban VIII in 1626 marked the consummation of the work.

The beautiful simplicity of the architecture of the mid-Renaissance was succeeded by a type that presaged all of the evils of the late Renaissance. The architects of this period studied the classical buildings in detail and as a result the structures were cold and lifeless. The best work of the time was done by Andrea Palladio of Venice. His first work, the Palazzo de la Ragione, is by far his greatest. The exterior of the building is true Italian Renaissance with its severe arcades and massive columns. It is the one structure which

gives a satisfactory insight into the spirit of the time. This Venetian Renaissance style of architecture has had an important effect on that of later years. It is highly practical and well suited to buildings used for commercial and civic purposes.

FRANCE received her new life in art directly from Italy. Louis XII crushed Italy and his followers plundered her and brought her treasures of art and learning into France. The impetus in architecture was particularly marked. Builders were pressed into service and palaces and gardens sprang up on all sides. Nobles rivaled one another in the erection of magnificent country dwellings. These houses had to suit every purpose of the many sided life; flowers, statues, fountains out of doors, and within dignified columns, paintings and sculpture. The crafts developed rapidly to keep pace with the household requirements.

The new architectural movement in France originated in Touraine. This was a fertile and highly cultivated agricultural section in which the people enjoyed wealth and prosperity, and Louis XI and a number of his successors lived at Tours and had continuous intercourse with Italy.

The first period of French Renaissance architecture was one of transition from the Gothic of the cathedrals and town houses, and the Norman

of the feudal castles. Changes in construction were made to suit the changes in style and customs and the fortified places of the feudal ages were gradually transformed into Renaissance chateaux. The numberless chateaux on the banks of the Loire show the work of the architects of Louis, before the reign of Francis I and the transfer of the art to Paris.

French Renaissance buildings were generally rectangular in outline, relieved by corner towers reminiscent of Norman days. They had rectangular windows connected by lines of masonry defining the different stories, which resulted in long horizontal lines that emphasized the extent of the building. The windows of the different stories were directly above one another, thus carrying the eye upward and doing away with any sense of flatness. The lofty pillars that gave an additional dignity to the buildings were a later development.

In the French Renaissance architecture the battlements of an earlier century became highly ornamental cornices and the severe outlines of the chimneys and dormer windows were relieved by elaborate decoration, thus adding lightness and interest to a style which might otherwise have been too severe because of the dominant straight lines. They display a combination of a sense of stability with grace and refinement, rarely equaled, and their decoration is exquisitely delicate.

The adaptibility of these buildings to the life of the time is clearly shown in their interiors. Life had become more complex and parts of the buildings were specialized accordingly. Instead of the one great meeting hall of the Gothic castle, where the dwellers came for council, food and amusement, and where the great fireplace was also the kitchen, the Renaissance chateaux contained large spaces for special purposes. Council chambers, banquet halls and little theaters were included and the chapel was made larger and more elaborate. The simple bedchamber of the feudal castle gave place to suites, which lent greater privacy and comfort. The additional number and variety of the rooms accounts for the numerous chimneys and for many more stairways and passages.

The builder of the Renaissance devoted most of his fancy to the roof, the fireplaces and the staircases. These parts were invariably highly ornamented and even fantastic.

The architect of Chambord and Chenonceaux, Pierre le Nepveu, emphasized these details particularly. Chambord, erected ten years later than Chenonceaux, maintains the Gothic form of architecture in many respects but all of its ornamentation is decidedly Renaissance. The central mass has at one end two large round towers, suggesting the earlier Norman style; the other extreme is composed of a long platform, the sides being

connected by a row of one-story buildings. The building is typically Renaissance in its Corinthian pilasters and in the cornices that are covered with ornamentation. A large gallery goes completely around the building, surmounting the cornice, supported by beautifully carved brackets and mouldings.

The roofs are gray slate, broken at intervals by high dormers and two-storied chimneys, all decorated with a wealth of ornamentation. The wonderful lantern over the central staircase is the crowning glory of Chambord. It is of openwork, composed of arches, buttresses and domed cupolas supported by delicate pillars, each series higher and lighter until the last is surmounted by a great stone fleur-de-lis. All of the chimneys and dormers are crowned with fleur-de-lis and are said to be more highly ornamented than those of any other Renaissance building ever erected.

Le Nepveu's earlier work, Chenonceaux, retains something of the old idea of defense, but its moats and walls enclose veritable fairy gardens rather than formidable artillery. It is built on a much smaller scale than Chambord; in fact, the modern portion of the building at first sinks into insignificance beside the original rounded tower built on the banks of the River Cher in the Fifteenth century. A closer inspection reveals the fact that it is truly a gem of the Renaissance. Its

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LORENZO DE MEDICI.

Michael Angelo.

The Medici Chapel. Florence.

The figure is one of a series of statues intended for the tomb of the Medici. The relation of arm and head, the pose of the body, the whole weight of which is at rest with the least possible muscular exertion, gives the impression of a man momentarily withdrawn from the world about him.

LORRENZO DE MEDICI

Michael Angelo

The Medical Chapel, Florence.

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dormers, chimneys and cornices are ornamented with a wealth of fine design.

Pierre Lescot, 1515-1578, was employed by Francis I to reconstruct the royal palace of the Louvre at Paris, and although the completion of the work was not finally achieved for three hundred years, the building was carried on according to Lescot's plan. His facade, which was the model for the remainder of the structure, was finished in two years. Associated with Lescot in this great work was the sculptor Jean Goujon, and to him this portion of the Louvre owes its wonderful bas-reliefs and many of its sculptured figures.

Although the French Renaissance in architecture waned before the end of the Sixteenth century, it never really died. Its influence persisted and is felt to-day; first because it was a distinctive style, as was the Greek and the Gothic architecture, and second because it was continuous and persisted into the present day.

THE influence of the Italian Renaissance architecture was not felt in England until the middle of the Sixteenth century. Its initiation was the appointment of John of Padua, a well known Italian architect, to the office of "Deviser of his Majesty's Buildings" by Henry VIII. His chief work in England was the palace of Langleat

in Wiltshire. It is one of the most beautiful palaces of the time and introduces features that are essentially English, such as a back court instead of the central courtyard of Italy.

Most of the English buildings of this time were erected, like the French, for dwelling places and were on country estates. They differ but slightly from those of France in construction, often retaining Norman or Gothic features. This may readily be observed from the buildings at Oxford. They are to a large extent Gothic but the gateways and parts of the buildings themselves are rich with the ornamentation of the Renaissance. The majority of these early English Renaissance structures are hybrid in style, lacking the charm of the true Gothic and also the simple dignity of the Renaissance.

The first architect of the English Renaissance was Inigo Jones, who studied in Italy. He designed Whitehall Palace for James I, but only part of this palace was completed. St. Paul's in London was his most successful work. This was built on Greek lines, with an outer vestibule supported by plain pillars, which gave an appearance of dignity to the edifice.

Although Sir Christopher Wren was not born until 1632, he is the most typical of the Renaissance architects in England. The great fire of London in 1666 made room for the exercise of

his talents and he replaced the buildings that were burned with some of the finest in the metropolis to-day. Wren handed the king a plan which contemplated the rebuilding of the entire city, only three days after the fire. Although this was not practicable, he was ordered to reconstruct St. Paul's cathedral and some fifty smaller churches. St. Paul's, which is the finest Protestant cathedral in the world, took thirty-five years to construct. It has been said that the exterior of this building is the most harmonious and imposing of any piece of Renaissance architecture.

The ground plan of St. Paul's is a Latin cross with nave, transepts and choir. The western entrance is a portico supported by Corinthian columns and the towers are about two hundred and fifty feet high, embellished with Corinthian columns. The interior of the cathedral is often criticized because of the scarcity of its decoration. Other products of Wren's work are the hospital at Greenwich, the interior of St. Stephen's at Walbrook and the west towers of Westminster Abbey.

THE other European countries never received the style of the Renaissance at its height. They were never directly influenced by the simplicity and grandeur of the Italian mid-Renaissance architecture. Instead, only that architecture

in its decadent form reached them, when its profusion of decoration and ornamentation and its exaggeration of detail made it actually meaningless. In Spain this late influence may be seen in the monastery-palace of the Escorial, built by Philip II, 1563-1584, in commemoration of St. Lawrence. The groundplan is said to be suggested by the gridiron of the saint's martyrdom. The building consisted of a palace, a great cathedral, a seminary and a monastery, and now contains one of the richest art collections in the world.

The church of St. James at Antwerp shows the effect of the Renaissance on the architecture of The Netherlands. The church was designed by Rubens and contained his family monument.

Germany received the Italian Renaissance in the beginning of the Sixteenth century, but the effect on her architecture was almost negligible. The hall in Prague called the Belvedere and the Castle of Heidelberg are among the few buildings that worthily represent German Renaissance.

Thus the influence of the Italian Renaissance in architecture spread, and in spreading lost its force, its purity and directness, but left its choicest products as models for future generations.

Sculpture

WE have already seen the characteristics of the Greek and Roman sculpture, the idealized beauty of the former, the eminent practicability of the latter. Sculpture waned in Italy with the introduction of Christianity, because the early Christians feared imagery, even though their religion developed in Italy among a people that for centuries had been familiar with great art in sculpture. Eventually, however, Christianity became fearless and dominant, and when sculpture reappeared it was as a servant of Christianity. The hunger for beauty was intense, but the ability to produce good sculpture was lost and it all had to be relearned.

The Greeks in their sculpture had approached nearer the ideal conditions than any other people. They selected the human figure, preferably the nude, and modeled it so that the eye could at once grasp the essentials. The Greeks, because of their customs and climate, were familiar with the appearance of the human body. The

sculptor could observe the body in every active posture in the daily life about him and at the gymnasium and bath. With the lapse of time and changes in custom this mastery was lost. Let us now see what the contribution of the Renaissance was to world sculpture.

New life was instilled into mediæval sculpture by Nicholas of Pisa, 1207-1280. The dignity of the human form and the detachment previously accomplished by the Greeks may be seen in the panels of the pulpits at Siena and Pisa, as well as in the tomb of St. Dominic at Bologna. Nicholas did not slavishly copy the classical sculpture but went first to nature. He was followed in this by his son John of Pisa, who combined naturalism with deep religious feeling. His sculpture was full of action and daring innovation. Andrew of Pisa showed the Italians that art could make all things beautiful; that was his sole aim. In the doors that he made for the baptistry in Florence, even the soldiers, who have just beheaded St. John, are shown in attitudes of wondrous grace. These three men and their followers were actually the pioneers of Italian Renaissance sculpture. They broke away from ancient tradition and combined the qualities of the classics with an exuberant love for the natural.

Among their successors in the early Italian Renaissance there were two distinct stages. The first, dominated by Cosimo Medici, is characterized

BUST OF BRUTUS

Michael Angelo

The National Museum, Florence

The outstanding fact here is the remarkable treatment employed. Did we not know the artist we would be justified in saying that it was a work of the present time, so ultra modern is its impressionistic treatment. Yet it is one of the artist's later works and he was an old man when he made it. Comparing this with the Pieta we see the change in the sculptor's method.

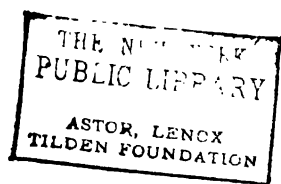
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by serious literary research and in art is distinguished by the simple force and truth of Donatello's school of sculpture. This was followed by the overabundance of classicism in literature, which refined the intellect but catered to the sensual mind and tended toward the lowering of the moral standards of society. This second stage, under the rule of Lorenzo the Magnificent, was further marked by a loss of Donatello's simple and direct force and the rise of new sculptors who aimed at grace of attitude and fine finish.

Once more, in considering the early development of Italian sculpture, we must look to Florence. Donatello was a Florentine, his influence on his contemporaries was great, and thus from the old and romantic city artists went forth to inspire and instruct their fellows in other Italian cities. Donatello was the dominant personality in Fifteenth century sculpture, but before we consider this master, whose work is liable to make us overlook the work of that of the lesser contemporary artists, we must give credit to two others, Lorenzo Ghiberti and Giacomo della Quercia.

Ghiberti contributed more to early Florentine art than any other one artist. Born in Florence, 1381-1455, he learned the goldsmith's art from his stepfather. Early in life he showed a talent for drawing and painting and was encouraged in this work by a friend. In 1400, while the plague raged

in Florence, he fled to Rimini where he executed a number of frescoes of no great value. At the cessation of the plague the guild of wool merchants desired to make an offering of thanks to the Church and it was decided that the east door of the baptistry should be completed. Competition was invited and the subject, the Sacrifice of Isaac, was given out. Ghiberti was successful and in 1403 was commissioned to execute the first set of doors. Shortly after he received the order for the second. He made them his lifework and wrought them with wondrous love and care. The second gates bore ten scenes from the Old Testament, each scene beautifully designed with a landscape background. He achieved in them the illusion of perspective by arranging his figures in three or four planes, which has earned for the gate panels the title of "pictures in bronze." It is on this score that the gates are chiefly criticized for being too pictorial, but they have marvelous grace and beauty and that master of art, Michael Angelo, said of them that they were "worthy to be the gates of Paradise."

Pisano broke away from tradition and attempted to find true beauty in natural forms. Ghiberti worked to perfect the imitation of nature. He strove more intelligently than most artists of the time and applied the sciences of anatomy and mathematics to his designs, again showing the world that sculpture had a place as a free medium

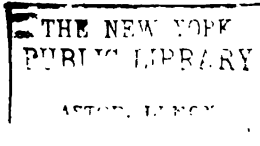
of art expression. The Baptism of Christ, and St. John before Herod, two of Ghiberti's finest reliefs, adorn the famous fount of the Baptistry of Siena. This is notable because it is a veritable history of Fifteenth century sculpture, for Donatello and Jacopo Turnio as well as Ghiberti contributed to its decoration.

Giacomo della Quercia attempted to combine the mediæval style with more lifelike representations of nature. An example of this struggle is to be seen in the tomb of Illaria del Carretto in the cathedral at Lucca. In this work, which is one of the most beautiful in sepulchral art, there is perfect appearance of repose. It was della Quercia who, when ordered to make a colossal horse for the funeral ceremonies of a Sienese captain, invented a framework of wood and iron and on this skeleton built his horse in clay and plaster, thus changing the practice of later sculpture. Previous to this, the model was usually made in wax and was then enlarged in marble. In his massive and rugged work della Quercia anticipated the style of Michael Angelo and is thought by many critics to have influenced the work of the master.

Donatello, 1386-1466, was the son of a wool comber. In the fact that his father was a political exile, living for years in Pisa and Lucca, we may find a hint of the independent spirit and fearless mind of the son, and we have here a clue to

a part of the son's originality and freedom from conventionality. We do not know who was his first teacher but the early education of the boy was in the house of the Martelli, where he attracted the attention of a member of that family and was practically adopted by them. Here he did his earliest work, rough reliefs in clay and terra cotta, portraits of the family and friends and a statue of St. John the Baptist. Here, too, he met the leading artists of the day, among them Brunelleschi, to whom the youth was devoted and whose criticisms he accepted without question. He at times became discouraged because he could not produce works like those of his critic. Once, after failing in an endeavor to equal Brunelleschi in the production of a crucifix, he exclaimed: "To you it is given to make Christs; I can only form peasants." In this statement he foreshadowed his future greatness and independence in his selection of types.

After two years' study in Rome he returned to Florence, imbued with classical ideals. He did not have to borrow ideas, but in Rome he found suggestions for the best form in which to express them. There he had an opportunity to assist Ghiberti, the very chance he needed, and thus he gained the necessary technical practice. He was energetic, enthusiastic and untiring in his work, and produced a great number of statues, many of which are extant. He was possessed of a desire for truth in art and the





TOMB OF ILARIA DEL CARRETTO.

Jacopo della Quercia.

Lucca.

Quercia attempted to combine the Gothic style with a more lifelike representation of nature. In this tomb, which is one of the most beautiful in sepulchral art, he has done away with the rigidity of Gothic sculpture and secured a perfect appearance of repose.

OTTENBACH LIFE ASSURANCE CO. SMOT

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Assets

Assets of the company are held in trust for the benefit of the policyholders and are invested in real estate, bonds, and other securities. The company also has a reserve fund for the payment of claims.

result is an extreme realism. He studied nature directly and his statue of the Young David is the first nude form made since the time of the Greeks.

Among the most important of Donatello's earlier works are the marble reliefs which he made for the front of the gallery in the Florentine cathedral. They picture a throng of children singing, dancing, laughing; the very incarnation of childhood. Another relief of this time, The Little St. John, wrought in gray stone, just a sweet, simple child profile, is greatly beloved because of the exquisite grace of the representation. The critics are of the opinion that most of the sculpture of Donatello is portraiture; that he did not to any large extent idealize the heads of those he used for models.

The Guild of Linen Weavers in 1411 ordered a statue of St. Mark for the Church of St. Michael, and Donatello made a figure of the Evangelist for the marble niche that caused Michael Angelo to say, "One could not fail to believe the gospel preached by such an honest looking man." Then the Guild of Butchers ordered a St. Peter, and the Guild of Armorsmiths one of St. George. These also were treated by Donatello with impressive dignity, but the St. George was the most remarkable of the three. It embodies all of the attributes of the ideal Christian warrior; calm, fearless, unconscious of self.

The high altar of San Antonio at Padua and the altar in the Holy Sacrament Chapel in the same church are decorated by Donatello with singing angels and with stories of miracles performed by the saints. The angels are very different from the unnatural earlier Christian types; they have the simplicity and charm of childhood, and the miracles are treated in a simple and expressive manner. Some of Donatello's earlier reliefs are in the sacristy of the Church of San Lorenzo in Florence and are distinguished by their simplicity and refinement. They do, however, lack the strength and power of his bronze reliefs that adorn the pulpits of the same church. These are executed at a later date and represent scenes from the Scriptures. A calm pervades these figures that puts the spectator in a reverent and a reflective mood.

To Donatello is due the revival of equestrian statues, and his impulse to find new paths for the art of sculpture is exemplified in the bronze equestrian statue of General Gattamelata at Padua, the first equestrian statue of importance in modern art. Following Donatello's lead, Verocchio, another Florentine sculptor, designed the equestrian statue of Colleoni which has since served as an ideal for all statues of its type.

Luca della Robbia, 1400-1482, ranks high among the great sculptors of the period. He and his family stand as representatives of the art of

sculpture applied to decoration. That della Robbia was, like Donatello, an indefatigable worker we know from the single fact that a catalogue of his subjects still to be seen in Italy contains a list of three hundred and fifty specimens. He stands in great contrast to his two famous predecessors, Ghiberti and Donatello, for his art is beautiful without the effeminacy of the former and realistic without the roughness of the latter. He depicts a kindly life in its pleasant moments.

Luca della Robbia was in early years apprenticed to a goldsmith in Florence and we do not again hear of him until he reached the age of thirty-eight, when his genius bursts upon us in its maturity. It was at this time that he executed the two sculptured marble singing galleries for the organ loft of the cathedral at Florence, and this is his only great work in marble. It shows groups of boys and girls singing and dancing. The figures are alive with graceful movement and swinging drapery and the faces express the joy and sweetness of the music.

Luca della Robbia is best known by his work in glazed terra cotta. Vasari, the Italian historian of art, maintains that della Robbia did not invent this process but only improved upon it. The clay relief was covered with enamel made from the ordinary ingredients of glass. The white and opaque effect was achieved by the application

of oxide of tin. The artist's object in resorting to this material was to enable poorer churches that could not afford to have marble reliefs, to have the benefit of art. Working in this medium he secured lovely, creamy white figures on a pale blue background, both of which colors are highly characteristic of all his work. There is an ethereal beauty in the faces of Luca's Madonnas, achieved by only one other man in the history of art, Raphael. In the faces, joy and sadness are mingled; sympathy and mother love are portrayed in a way that has never been surpassed.

The manufacture of Luca's glazed earthenware remained a secret a long time in the della Robbia family. Luca's nephew, Andrea della Robbia, and the latter's five sons devoted themselves to its production. Among the most popular of Andrea's work is his "Bambino," the swaddled infant of the medallions of the Hospital of the Innocents. He and his sons, the best known of whom is Giovanni, made the work a decorating craft rather than an original art. In his incidents from the life of St. Francis, Andrea della Robbia accomplished his best and most sympathetic art work.

Luca della Robbia's art possessed the charm of truthful expression; as Symonds asserts, he had "the power of speaking to the soul." This was the quality his successors lost.

Ornamental sculpture was, in the Fifteenth century, carried to a state of great perfection in and around Florence and many of the beautiful ornaments in this district were then erected. Da Fiesole carried the Florentine style to Rome, where the monument to Pope Paul II is typical of his sculpture. The influence of Florence in art was felt, too, in all of the other Italian cities, Venice alone excepted. There Bartholommeo Buono paved the way for the famous architects and sculptors of Venice, including the family of Lombardi and Alessandro Leopardi.

Venice, through her commercial prosperity, had gained a material wealth and well being that influenced all of her art. Her constant intercourse with the East made Venice the most luxurious city of the time. The Venetian artists did not have to struggle over the mastery of technical details which the Florentines had solved. Venice, having learned the beginnings from Florence, could go her own way.

Newly acquired wealth is naturally inclined to assert itself. The commercial aristocrats of the Bride of the Adriatic were great lovers of splendor, and in an effort to rival Florentine art, gave orders to sculptors principally for funeral monuments.

The churches became overcrowded with marble statues of saints and notables, and though

we have long lists of names of sculptors who worked on these marbles, we can seldom identify the work of any one. Buono seems to have been the most forceful of the early sculptors of Venice and the first to pass from the set school of mediævalism to that of realism.

A great number of studios came into being after the middle of the Fifteenth century and all Venice seemed to encourage the artists in their effort to establish an art center rivaling Florence, but there was no Donatello in Venice. There was grace, elegance and charm but little of strength and basic truth.

Buono's lunette, above the door of the Abbazia della Misericordia Church in Venice, shows a Madonna surrounded by small figures of monks, all treated with grace and fervor but quite mediæval in style. The talented Lombardi family was prominent in Venice. Their chief works are the tomb of Doge Mocenigo in the Church of St. Peter and St. Paul; reliefs in the facade of St. Marks, and a great altar piece in the same church representing the Coronation of the Virgin. The designs are clear and both faces and attitudes are expressive.

Alessandro Leopardò developed the Venetian style further by treating the composition with additional grace and dignity and his works display less of the artificial mannerisms which cling to the earlier Venetian artists. The beautiful monument

TURPIN OF THE BAPTISTRY

Niccolo Pisano

Pisa

Niccolo of Pisa in his pulpit retained the Gothic form but in its carved panels he broke away from Gothic motifs and traditions so completely that the figures have been copied from some early Christian mosaics. He did this in 1260. Even so, he was also a sculptor skilled to enter the door of the great cathedral and until the time of Donatello's room or a hundred and fifty years later that the Renaissance in sculpture really came.

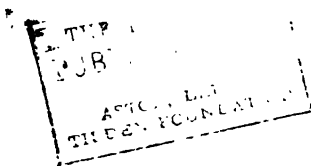
PULPIT OF THE BAPTISTERY.

Niccolo Pisano.

Pisa.

Nicholas of Pisa, in this pulpit, retained the Gothic form but in the carved panels he broke away from Gothic methods and traditions so completely that the figures have been copied from some early Christian sarcophagus. He did this in 1260. Even his son, who was also a sculptor, failed to enter the door the father opened, and it was not until the time of Donatello, about one hundred and fifty years later, that the Renaissance in sculpture really came.





in the choir of San Giovanni Paolo, erected to Doge Andrea Vendramin, is ascribed to Leopardò. All of the Fifteenth century sculptors showed an advance in realism, but it was left to Michael Angelo and to the so-called high Renaissance which he represents, to contribute new themes to sculpture.

Lorenzo de Medici opened his gardens to artists in the Sixteenth century. Garden galleries they were, an outdoor classic museum which provided the antiques in originals and copies in all their perfection of form. Here sculptors and painters went to learn from the Greeks what it would otherwise have taken them centuries to learn by experiment and experience.

We will first discuss the artists and works most illustrative of the transitional state, for when we come to Michael Angelo we find that he represents in art, the accumulation of what might have taken generations of mediocre striving. While the lesser men attempted to blend the old and new, the classic with the Renaissance, he created figures that were neither the product of nature nor of Greece but of Michael Angelo alone.

In the Sixteenth century the Italians everywhere seemed determined to proclaim their wealth and the fact of their artistic awakening, by ornamentation of all kinds. They strove continuously to produce decoration. The lovely low relief of Donatello and his followers had to give way to

something bolder, and so we find the high relief and sculpture in the round. The determination to produce an effect at any cost and to show the Italian's knowledge and appreciation of the antique and his cultivated taste for art, resulted in much that was forced and which defeated its own aim by being unimpressive. This was particularly true in the colossal statues.

There developed at the same time a certain technical perfection in action and movement, as seen in wind-blown draperies and in flowing locks. This is seen in the work of Andrea Sansovino, 1460-1529, a Florentine master who accomplished considerable. In the chapel of St. John the Baptist, in the cathedral of Florence, are several interesting statues by him and his Baptism of Christ in the baptistry of the cathedral is considered his best work. He used early Renaissance subjects in his great tombs of the cardinals, in the church of St. Mary of the People at Rome, but he treated the subjects in the Sixteenth century manner.

You come upon them in the choir behind the high altar and your first impression is of dignity with well thought out beauty and elegance. A little study deprives you of this first pleasant impression. The work seems to be put together architecturally; the ornament is of beautiful design but the sculptor failed to carry out the principle of subordination, for framework and ornament seem

to dominate the entire composition. The many niched figures have received so much care and are so prominently placed that you almost forget the tomb itself. Once you confine your attention to the principal figure you immediately recognize a new type. There is an ease of pose not seen in the earlier Gothic figures, the features of the face are pleasing and regular and the drapery is carefully arranged.

Sansovino, in his endeavor to produce something novel, sometimes represented the figures of the deceased as half reclining, leaning on their cushioned elbows with legs crossed. This was a novel departure from the traditional outstretched form, but is far from unpleasing. One of the allegorical figures on one of these tombs is deservedly noted. It is a statue of Prudence which displays a well-developed feminine type most pleasing in pose, proportion and drapery. The work of Sansovino constantly reflects the struggle between the old and the new in sculpture.

The most distinguished sculptor of this date in Venice was Jacopo Tatti, also called Sansovino after his teacher, Andrea Sansovino. Jacopo followed his master to Rome and in the business of repairing and copying ancient statues became imbued with the classical spirit, as his Bacchus of the Barzello at Florence well proves. This statue is under life size, of slightly yellowed marble, and

represents the god holding a bowl of wine over his head. His face expresses expectant joy. The figure was caught at exactly the right moment. In this statue we find a really successful blending of the old and new. The Bacchus is no Greek or Roman god but a real Tuscan boy, "who incorporates into leaf-crowned form the grace of the festooned vines."

A story circulated in connection with this work illustrated the utter dependence of the sculptors of this period on their models. The sculptor used as a model for this Bacchus a boy who became mad from the strain of posing for hours in a cold studio. The work for which he had sacrificed himself obsessed him and constantly in his madness he assumed the pose of the Bacchus. All of the sculptors of the time had discovered the infinite beauty of the human body and spent their energy in accurately reproducing what they saw.

While the Bacchus is Jacopo Sansovino's most attractive work, he left other important architectural and sculptural monuments. He for a time rivaled Michael Angelo in both fields, and the Venice we know today was practically created by him. His skill as a craftsman is shown by the bronze doors of the sacristy of St. Mark's, Venice, upon which he worked intermittently for twenty years.

Sansovino was founding his school in Venice while Michael Angelo was working in

Rome. Poet, architect, painter and sculptor, Michael Angelo Buonarroti has been called the man of four souls, but he felt himself to be, and wished to be known, above all a sculptor.

Michael Angelo's name marks the culmination of the Renaissance. He was born near Florence in 1475 and died after a long and active life in 1564. His father was obliged to go to Florence, and during his absence the child was left in charge of a nurse whose husband was a stone cutter. Thus probably one of the earliest sounds with which his ears were familiar was the click of the stone cutter's mallet. The boy was later sent to Florence to school, and after that entered the studio of Ghirlandajo.

This was during the time of the supremacy of Lorenzo the Magnificent, and at the age of sixteen Michael Angelo was taken into the house of the Medici. Here he heard Greek philosophy and literature expounded, and frequented the places where Savonarola preached. The work of Donatello appealed to him, and in order to attain greater accuracy in sculpture he went to the Hospital of the Holy Spirit and studied anatomy. The influence of Donatello is felt in two productions of this time, the Battle of Hercules with the Centaurs, and the Madonna on the Steps.

Lorenzo de Medici died in 1492 and Michael Angelo went to Bologna, where he spent

some months in studying Dante and working on an angel for the tomb of St. Dominic there. To this period belongs the Sleeping Cupid, which was sold to Cardinal Riario as an antique. Whether or not the artist entered into the deception is disputed, but the clergyman discovered the misrepresentation, recognized the genius of the artist and called him to Rome.

It was at Rome that Michael Angelo executed the beautiful Pieta now in St. Peter's. This is an admirably finished group in marble, representing the Madonna mourning over the dead body of her Son, stretched upon her knees. Her right arm supports his shoulders, her left hand raised and slightly outstretched calls attention to the plight of the figure in her arms and expresses the grief and unutterable longing of the Mother of Sorrows. The figure of Christ is slightly under lifesize but well developed and carefully modeled and the relaxation when the body becomes a dead weight is perfectly natural and wonderfully portrayed. The figure of Mary, with its admirable arrangement of drapery, is larger in proportion in order to suggest strength, and the two figures are so well united by mass and line that they form a sculptured unit, yet each makes its own appeal.

This is the most devotional of all of Michael Angelo's sculpture and is one of the few subjects he took from the New Testament. The

FIGURE FROM MONUMENT TO
PHILIP LE HARDY

Claude Lorraine

Dion

Stier was among the men of Flanders who came to Burgundy toward the close of the fourteenth century. He was one of the first in the North to engrave his figures more in accordance with nature. "His is well designed, excellently carved and full of character."

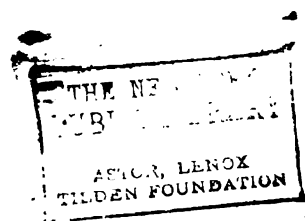
FIGURE FROM MONUMENT TO
PHILIP LE HARDI.

Claux Sluter.

Dijon.

Sluter was among the men of Flanders who came to Burgundy toward the close of the Fourteenth century. He was one of the first in the North to sculpture his figures more in accordance with nature. This is well designed, excellently carved and full of character.





agony which Christ has suffered seems to be lost in the calm resignation which Michael Angelo pictured in his face just at the moment when life ceases. The Mother's whole posture is one of tender grief and longing.

Michael Angelo in his later years never surpassed this work, which he accomplished at the age of twenty-four. This was the perfection toward which Italian art had been striving for years. Shortly after this he received a commission from the city of Florence to make use of a great marble block that had previously baffled many artists. It had been so injured by the attempts of others that it was necessary to make the subject fit the material. A Doric column was all that others could see in the marble as it stood, but Michael Angelo saw the figure of a youth and set about the task of carving the David. Finished, the realism of this colossal statue is its strongest appeal; for as we look at the half-grown youth, we feel his strength and know that under the impulse of exalted will unaided by miraculous power he might well have slain the lion, or the Philistine. How different in conception from Donatello's David! There physical weakness and grace combined with a dreamy expression give a more poetic portrayal of the Scriptural hero whose strength lay rather in his faith in a higher power than in bodily prowess. Michael Angelo's David is a masterpiece of

anatomy, a powerful young giant rather than the earnest, anxious boy that most of us picture the Biblical character.

Michael Angelo was again called to Rome in 1505 by Pope Julius II, the greatest personality in the political world of the time and a man of powerful will, culture and sympathy.

The first project evolved at Rome was the monument to Julius, the framework of which was to be decorated by about fifty colossal figures. Of this gigantic scheme, only three statues remain, the Moses and two Bound Captives that are now in the Louvre. The great work was interrupted by the Pope, either because of the amount of time, labor and expense required for the stupendous undertaking, or because it was considered a bad omen to prepare a tomb in one's lifetime. Upon Michael Angelo's return from Florence, where he had fled after quarreling with Pope Julius, he was set to work upon the ceiling of the Sistine Chapel.

Later, in the Sistine paintings, we shall find the influence of Michael Angelo's sculpture. Now, in the statues he made for the Chapel of San Lorenzo, we find the sculptor expressing himself in terms of painting. He left the stone rough in some places and highly polished it in others, to gain effects of light and shade, and there is more of the picturesque in the composition of these figures than in his earlier sculptures.

The two seated statues of Julian and Lorenzo de Medici dominate the two groups of reclining figures on the sarcophagi, those of Evening and Dawn and Day and Night. The main statues are personifications of power, rather than portraits of the men whose bones lie within the tombs. The one of Lorenzo has been given the title of *Il Penseroso*, the Thinker. These monuments are only a partial realization of the original Medici design, for those of Cosimo and Lorenzo the Magnificent were never made, and according to some critics, the two we are considering were never finished, while others hold that it was with intention that the artist left parts still in the rough for the sake of the shade necessary to the design, and that no more finish, even of one of the faces, was required to convey the meaning to the spectator.

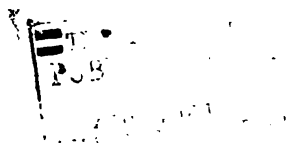
The two statues, placed in their niches, proudly face each other. The one of Julian is a gracefully composed, strongly modeled figure. The turn of the head shows interest in some subject or incident and the position of the feet gives the impression that he is about to rise, yet his thin, nervous hands are relaxed, one touching the insignia of his office and the other resting lightly on his knee.

This contrasts strongly with the contemplative figure of Lorenzo. He is a soldier in plain, mediæval armor; a man of action reflecting. The

relation of arm and head, the pose of the body whose whole weight is at rest with the least possible muscular exertion, gives the impression of a man momentarily withdrawn from the world about him. The face is but partially finished; the heavy shadow of the helmet falls over the eyes, making them appear very deep set, and the hand raised to the chin allows one finger to partially cover the lips, with the result that the facial expression is left almost entirely to the spectator's imagination.

The symbolic figures of Day and Night, Dawn and Evening, are strange and powerful and emphasize that Michael Angelo cared nothing for tradition. They are not gods and goddesses, they are not historic personages, nor types of any human of any age, although they are made in the image of man. The attitudes are contorted, the bodies twisted, the legs drawn up, and the figures suggestive of physical suffering or mental anguish. The contortion of these figures is said to have been due to the effect on Michael Angelo of the Laocoon, discovered in 1506.

The statue of Moses was the only part of the intended monument of Julius II that was wholly completed by Michael Angelo. Beside the Moses, Michael Angelo executed the figures of Rachel and Leah, intended to symbolize the active and the contemplative life.





DIANA AND STAG.

Jean Goujon.

The Louvre. Paris.

Goujon was responsible for the exterior decoration of the Louvre. This group shows how much he was influenced by Italian art and how far he had come away from the sterner work of Gothic times.

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In his Moses we have the enraged zealot who breaks the Tables of the Law in his indignation at the idolatry of his people. The face expresses intelligence and great physical force. The head turned to the left, the expression of the eyes, the advanced position of one foot, all give us the impression that he actually sees the worship of the golden calf and that in another moment he will spring to his feet and vent his wrath upon the idolaters. The hair and the long, flowing beard such as was never seen on man of flesh, or ever before on man of marble, are remarkable for their fineness and graceful treatment.

Among the latest works of Michael Angelo are his Madonna and Child, in San Lorenzo, and the bust of Brutus in the National Museum. From the earliest of the master's work to the latest, from the first style of his youth to his most developed and matured period, we find that he reveled in the study of the human form. Even in the first reliefs, where he plainly shows his admiration of Donatello and his studies of Roman art, he proves himself the master rather than the pupil. His next manner, exhibited in the Pieta and the David, shows greater independence and knowledge, and his final manner, illustrated in the tombs of the Medici and the statue of Moses, reveals greater advance and mastery but reflects the tumult in the troubled mind of their creator.

There were sculptors who tried to imitate Michael Angelo and there were those who, but for the overshadowing of his illustrious name, would be remembered, but his contemporaries were so cast in the shade by his genius that they are scarcely to be noticed. Nor did they exert any appreciable effect upon modern sculpture.

When the transition from Gothic to Renaissance architecture took place, in the Fifteenth century, and there was an attempt to combine the prevailing styles of the day with those of ancient Greece and Rome, we find a parallel movement in Italian sculpture. In the countries north of the Alps there arose at the same time the spirit of realism. As early as the Thirteenth and Fourteenth centuries, the desire to accurately reproduce individual characteristics in the statues of men had led to some noteworthy results. Artists grew bolder as they attained more skill, and went so far as to give a certain amount of physical perfection to images of sacred persons, which had hitherto been modeled according to traditional patterns.

SCULPTURE of the period, in the north, never as a whole equaled that of Italy. This was partly due to the lack of marble, which is necessary to the highest perfection of this art; partly to the lack of antique models, which fur-

nished both technical knowledge and inspiration. Another handicap was the overstrong inclination of the northern races to give too much attention to details and to cling too closely to the old Gothic fancies, which robbed their work of the noble and harmonious effect achieved by the Italians.

The sculpture of France and Flanders must be considered together, because toward the end of the Fourteenth century the two countries were united by the marriage of a Burgundian duke and a Flemish princess. Paris had formerly been the art center of France but during the Hundred Years' War the artists flocked to Dijon, where every encouragement was offered them, and it was there, in Burgundy rather than in Paris or Bruges, that the Fifteenth century Renaissance of the two countries culminated.

Among the men of Flanders who came to Burgundy toward the close of the Fourteenth century was Claux Sluter. His work in and around Dijon shows an inclination to sculpture the figures more in accordance with nature, and we find his monument to Philip le Hardy in the museum of Dijon, and the sculptures for the beautiful Carthusian monastery at Dijon, particularly his figure of Moses on the fountain in the courtyard of that monastery, are well ~~designed~~, excellently carved and full of character. Of these the tomb of Philip the Hardy is Sluter's masterpiece. The recumbent

figure of the duke is realistic and the sarcophagus of black marble with white marble arches on the side, through which passes a procession of some forty mourning figures, is exquisitely finished, each figure a complete study in itself.

Michael Colombe appeared about the middle of the Fifteenth century. He left us a splendid relief of St. George Fighting the Dragon, which is notable for its delicate treatment and powerful conception. That he was proficient in sepulchral sculpture, we know from the tombs of the Duke and Duchess of Brittany.

To Jean Juste de Tour we owe the exquisite monument to the children of Anne of Brittany and Charles VIII. The little figures rest on the sarcophagus and are guarded by young angels. The tomb of Anne of Brittany herself and her later husband, Louis XII, is also the work of this artist.

We now come to a new group, which is no longer Flemish but may instead be termed Franco-Italian. The most notable of this group was Jean Goujon, 1520-1572. He has been frequently classed with Cousin and Colombe, who were called the restorers of French sculpture, and in whose work we find the French element predominating. Goujon was greatly influenced by the Italian art, which had found its way into France through royal encouragement. The largest and best known of his works is the marble group of Diana in the Louvre.

The goddess reclines on a pedestal, with one arm around the neck of a stag and a bow in her left hand. The Louvre, upon which Goujon worked for seven years, contains many specimens of his art. The west facade is decorated with his graceful reliefs, and here also may be found his Nymphs of the Seine, the Descent from the Cross, and a group of Tritons and Nereids. His masterpiece was the Fontaine des Innocents, in the Vegetable Market at Paris, for which Lescot furnished the architecture. The workmanship is unerring and exquisite and resembles closely the work of Cellini. Even though Goujon and his followers were influenced by the art of the south, they never completely Italianized French art, and Jean Cousin, a contemporary of Goujon, erected the mausoleum of Philippe de Chabot, now in the Louvre, which has been called the masterpiece of Sixteenth century French sculpture.

Germain Pilon, 1515-1590, was an industrious worker whose figures have something of the same quality of his predecessor, Goujon, but are more artificial and less original. His first work was in aiding Pierre Boutemps in the execution of the monument of Francis I. His contributions were the allegorical figures in bronze on the mausoleum. At the command of Catherine de Medici, Pilon modeled the figures of the Three Graces, supporting on their heads the bronze urn in which the

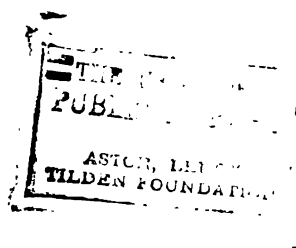
heart of Henry II was to be enclosed. These figures were gracefully carved, with draperies looped about their knees, and are those we frequently see in bronze, supporting clocks or candelabra.

THE sculpture of Germany had less in common with that of Italy than French sculpture had.

Italy, with her clear skies and her warm south winds, inspired her artists. She wanted her people to laugh, to love and be happy in spite of her struggles within and without. All the disasters could not hold back the sunshine from her people or cloud their spirits.

The Germans in the north had long, cold winters. They were surrounded by somber mountains and deep black forests. You can readily understand why such people would create nothing very beautiful in art; and sculpture depending for its worth on form, would be the least adaptable of all the arts. All that we read of the Germans of the Fifteenth century convinces us that they were a serious, rugged and often obstinate people who would scorn the life and luxuries of the kind in which the Italians, especially the Venetians, delighted.

They were not unimaginative, but their imaginations led to the fantastic, and they were not the type to be keenly sensitive to sensuous beauty.





CONFESSION OF ST. FRANCIS.

Giotto.

St. Croce. Florence.

Nearly every city in Italy bears testimony to Giotto's industry and skill. His chief contri-
bution to painting was the realism and life he instilled into the art, for he painted that the layman might see and learn. He was the first of the great Florentine painters.

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Merry every one of the best painters to

St. Cross. Florence.

St. Cross.

CONFESSION OF ST. FRANCIS

That lightness and gaiety that is a part of the South was absent, but in its place was the tendency to see causes back of results. This stubborn questioning of theirs, the deep independent thinking, was the quality that marked all of their arts.

Wood was the material at hand in Germany, as marble was in Italy, and its possibilities were great, for like marble it is beautiful in itself, and in relief work easier to control than marble, or stone of any kind. So these German artists in the Fifteenth and Sixteenth centuries carved free statuettes in the foreground, strong high relief for the figures beyond, and low relief for their landscape backgrounds, thus making use of the principle of perspective. They catered to the untutored taste of the many by the addition of color. Germany never cared as much for the legends of the saints as Italy did, but her devotion was shown in all sorts of images of Christ and the Madonna.

Among the several schools of wood carving, the Suabian was the most advanced and the first to attempt to portray figures in a natural manner. Ulm was the chief town of Suabia and the cathedral there holds many splendid specimens of work attributed to Jörg Syrlin. His work is almost entirely independent of painting and it assisted largely in raising sculpture to its independent position. His earliest work is a singing desk dated 1458. This rests on the carved figures of the four Evangel-

ists, and the whole desk is splendidly ornamented. The choir stalls of the cathedral are as fine as anything of the kind produced. Carved on the backs of the stalls are three rows of personages; one of seven wise heathens, another of characters from the Old Testament, and above them are saints from the New Testament. The figures are carved with the greatest care, the heads being particularly well done. Jörg Syrlin, the younger, followed his father in sacred carvings and is said to have executed the choir stalls in the church at Blaubeuren.

At Nuremberg, Michael Wohlgemuth was a popular teacher who did large altar works, both carved and painted. He was Albert Dürer's master and Dürer carved the altar-shrine in the Landauer Monastery. In this Christ is represented as the Judge of the World, with Mary and St. John suppliant before him. Exquisite ivory carvings of three female figures, statuettes of Adam, Eve and the Blessed Virgin, and a remarkable stone relief, scarcely eight inches square, of St. John the Baptist, are also survivals of Dürer's sculptural work.

In the work of Veit Stoss we have the most beautiful examples of Nuremberg wood-carving. This artist's life and genius are inconsistent. In his native city he was accused of perjury and forgery, but to gaze on his Madonnas and angels one would think he was altogether a sweet and gentle soul. Obligated to migrate to Cracow, Poland, he carved a

magnificent high altar there, picturing the Death of the Virgin Mary. After a time, however, he returned to Nuremberg and executed an Annunciation which was suspended from the roof of St. Lawrence's church there.

A contemporary of Veit Stoss in Nuremberg was Adam Krafft, 1450(?) - 1507, who excelled in stone carving. Stone statues of this period are rare in Germany, although used somewhat for pulpits, fonts and tombs. Krafft's first important work was life-size figures of the Crucifixion, Entombment and Resurrection, which are designed on a large and majestic scale. His chief popularity, however, was attained through his Seven Stations of the Cross. These scenes from Christ's passion are wonderfully realistic and expressive—the crude, motley throng, the noble Christ and his sorrowing Mother. The Entombment of Christ was Krafft's best work, done probably just before his death; an interesting point in regard to this group is that Joseph of Arimathea, who supports Christ's body, has been given the artist's own features.

Bronze sculpturing in Germany also attained its height in Nuremberg, in the foundry of the Vischer family, and particularly in the work of Peter Vischer, 1460-1529. For eleven years he and his five sons labored on a tomb for the relics of St. Sebald, the patron saint of Nuremberg. The shrine is ornamented with the city's coat of arms

in silver, and is placed on a structure whose surface is carved in four miracles from the saint's life. One shows the saint restoring sight to the blind, another shows a poor family warming themselves on a fire of icicles made by the saint. These reliefs show a marked Italian influence, and it is probable that either Peter Vischer or some of his sons studied for a time in Italy. The canopy of the tomb combines Romanesque and Gothic decoration.

Another of Vischer's works is the tomb of Maximilian at Innsbruck, which is surrounded by twenty-eight huge figures, the noblest of which is King Arthur. This statue typifies the ideal of chivalry, its nobility, strength and intellectuality.

Vischer's followers did not maintain his standard of technical perfection and image-makers were not any more encouraged by the leaders of the new Protestant movement than had been the earlier sculptors by the Christian fathers.

Looking back over the course of development of Renaissance sculpture, we find three different phases. The first, dominated by Niccola Pisano, strove to reconcile the old and the new. That is, to unite the study of the classics with the new study of nature. At the same time Niccola and his followers developed an entirely Christian art closely related to architecture. The next stage was dominated by the desire to attain the picturesque, while the third stage was marked by a desire

to record nature most accurately, and to achieve technical perfection. The distinguishing features of Renaissance art were a better knowledge of the human body, its anatomy, movements and expressions; a greater mastery of material, and a finer imitative power than their immediate predecessors had possessed. Yet the sculptors of the Fifteenth and Sixteenth centuries never achieved the glories of Greek sculpture. Sculpture was more suited to a pagan race that accepted this life as final and worshiped gods who were imagined as physically perfect men.

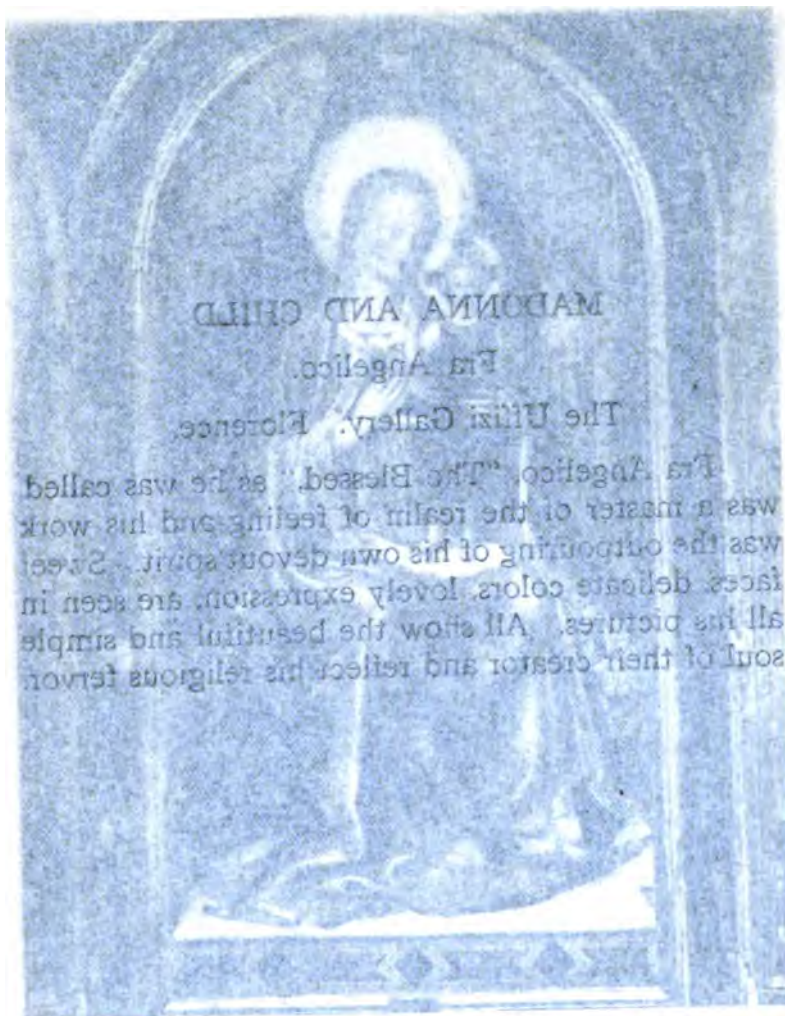
It was in painting that the Christian, awakening to spiritual life and knowledge, found his fullest, freest expression. We must look to painting for our most complete understanding of this great awakening.

Painting

PAINTING in Italy was related at first solely to the Church and dominated by the influence of the two great monastic orders, Franciscan and Dominican, and was expressive of all that was mediæval in religion. Gradually it acquired realistic elements through the growth of the study of nature, and finally was secularized by the revival of classical learning. In this last period painters strove to attain technical perfection in drawing, perspective and portraiture.

Again, we come to the absorbing question of the reason for the art of painting taking its origin in Italy. Maybe it was the fair blue skies, the clear gem-like lakes, the shaded mountains, that make this southern land so fair and happy, that inspired the artists. Or possibly its development was due to the warm emotions and ardent passions of the inhabitants of this land that sought expression in their art.

The revival of sculpture was followed by a revival in painting. The early stages of this later



MADONNA AND CHILD

By Angelico

The Uffizi Gallery, Florence

The Angelico, "The Blessed," as he was called, was a master of the realm of feeling and his work was the outpouring of his own devout soul. Sweet faces, delicate colors, lovely expressions are seen in all his pictures. All show the beautiful and simple soul of their creator and reflect his religious fervor.

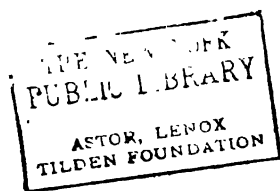
MADONNA AND CHILD.

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art are somewhat painful, due to the awkwardness of form, bad perspective and offensively vivid scenes. The only way to appreciate the pictures of this early period is to look on them as steps in the historical development of painting.

This attitude is necessary in the consideration of the work of Cimabue, 1240-1302, who has been called the Father of Italian Painting. He is the first exponent of his art who succeeded to any degree in departing from the Byzantine influence. This is first noticed in his Rucellai Madonna, where the dull, gloomy faces; long, straight noses; slit eyes and straightness of lines and drapery, loudly proclaim its Byzantine relation. There is a semblance of lifelike movements in the outstretched hand of the child and the reverent attitude of the angels surrounding the main figures.

The real change in art came with Giotto di Bondone, 1266(?) - 1337. The legend runs that the artist Cimabue discovered the child Giotto seated on a Tuscan hill drawing a sheep on a stone. He took him to his studio and there the youth's training began. Finally, Giotto so far surpassed the other artists of his time and made such a distinct step forward through his radical changes that the others really could not advance beyond him. He gave them enough to think about for years to come, and until there came another original soul so inspired, so filled with ideas and ideals that he

had a message to give and his own individual manner of giving it, no works of any importance appeared in Italy.

There was a whole century between Giotto's and Fra Angelico's times, hence we know that there were many worthy artists and many works that were real products of the period, and the list of names is not short. Small wonder that they were influenced by Giotto, for nearly every city throughout Italy bears testimony of his industry and skill. The earliest of his works may be found in the Church of St. Francis at Assisi. The church is a veritable work of love; love for the sweet and humble saint that inspired it. It is unique in structure, really composed of two churches, one above the other. The upper one is entered from the level of a street on the hill, while the lower one is entered from a street below. Artists came from all parts of Italy to testify their love for St. Francis by adorning it with works of art. Giotto departed from the traditional subjects of Madonnas and angels and told the story of the life of Francis of Assisi. In perfect sympathy with his subject, the artist let each picture make its own appeal. The story of "The Little Brother of the Poor" talking to his sisters the birds, is particularly natural and touching.

Giotto's chief contribution to painting was the realism and life he instilled into that art. His

Madonnas were more than placidly pious; they were true representations of motherly love and solicitude. All of his works are clear and tell a simple story. He painted that the layman might see and learn. None of his faces are particularly lovely and many of them are almost repulsive. This is true of the Adoration of the Kings, in which the heavy features and dark skin of some of the kings' followers are most realistic.

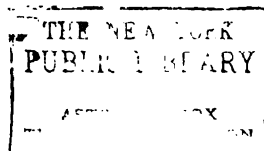
Giotto's influence on his followers was considerable. They imitated his method of grouping the masses, and his use of swift, distinct lines and lighter colors. They were all earnest workers, these followers of Giotto, and they succeeded in improving their drawing and in perfecting their use of color; their perspective was bettered and they gave more intelligent thought to natural surroundings and to composition. In this they approached the spirit of the Renaissance, although their subjects were exclusively mediæval.

With the Fifteenth century came an abandonment of this older treatment. The subjects continued to be of the Dark Ages but modern elements were introduced. Characters depicted were dressed in an up to date fashion and familiar contemporary incidents were introduced.

The names of Masolino and Masaccio are closely associated. The former in early life was an assistant to Ghiberti, but inclined to painting

rather than sculpture. His frescoes, dealing with the lives of the Virgin, St. Lawrence and St. Stephen, are in the Collegiate Church at Florence, and though damaged show the new trend in painting, for real forms are covered by drapery.

His name was eclipsed by that of Masaccio, one of the foremost of the early Renaissance painters. In his *Expulsion of Adam and Eve* we see plainly the marks of the new art era. The nude figures are lifelike and expressive, and despite the fact that they are bowed with shame and grief, still retain something of a noble quality. Masaccio added to the ability that Giotto possessed of telling a straightforward story, the ability to give the details and landscape in perspective. He did as all men of genius do, preparing the way for new tendencies by giving characteristic expression to those of his own time. In later work we shall find greater scientific knowledge, more perfect technique and greater variety of subject. The one point in Masaccio's painting, that of giving the right import to figures, or his power of creating real people, raised him to the heights of genius. His life was so short, he was born in 1401 and died about 1428, that we can but wonder what further strides he would have made with more years in which to work, and what a firm foundation he might have laid for Florentine painting.





DETAIL OF ALLEGORY OF SPRING.

Botticelli.

The Academy. Florence.

Botticelli, fantastic, forceful and restless, was the favorite painter of the brilliant court of Lorenzo the Magnificent. There is in this face something wild and faunlike, a Puckish expression, characteristic of the man and his work. He has been termed "a painter of the nerves," as Michael Angelo was a painter of the muscles and Titian a painter of flesh.

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Among the other well known works of Masaccio is Peter Baptizing in Prison, in which we again find excellent nude figures. The one of the shivering youth has always been particularly admired. His masterpiece is Tribute Money, three scenes, all in one picture. In one the Roman demands tribute of Christ, to the left the Savior orders Peter to take it from the mouth of a fish, and on the right side Peter is shown paying.

The work of Fra Angelico, 1387-1455, or Il Beato, The Blessed, as he was called, was almost a backward step in the history of painting. He was born near Fiesole and was christened Guido Petri. In 1408 he entered the Dominican order of monks. He was an artist by nature, but the cloistered life gave him the inspiration to depict the scenes he thought worthy, and he lived a long and peaceful life, painting sacred subjects only and accepting no pay for anything he did.

In his early days he was undoubtedly a miniaturist who assisted in decorating religious books, and in his first frescoes there are evidences of this training; that is, they are somewhat cramped and restrained as though he could not get away from the idea of drawing in small spaces. He was a gentle soul who loved the beautiful things of nature and painted flowers, roses and pinks were his favorites. At first his portrayal of physical form was poor, but later he learned to glorify that,

though he never possessed any knowledge of anatomy. He was a master in the realm of feeling and his work was the outpouring of his own devout spirit. His love of spiritual beauty was so great that he was blind at times to the beauty of nature.

Living apart from the evil of the world, he dreamed of perfect peace and perfect accord among men; he dwelt only on lovely things and so it is little wonder that he made such weak, unconvincing creatures when he wanted to symbolize evil. His pictures of hell, instead of arousing horror in us, make us smile at his simplicity. When he wished to be very severe and very bitter he peopled the nether world with brothers of a rival order, the Franciscans. Evidently he could not portray suffering, for the expressions in the faces of some of his martyrs do not arouse sympathy, and again we feel the child in him, the amateur dramatist. If Fra Angelico had not been urged by his order to remind mankind of the fate that would be theirs unless they followed in the path laid down by the Church, and had he not received suggestions as to the sufferings of the martyrs, one wonders if he would have ever painted any but joyous scenes.

Angels, above all other things, he loved to paint; smiling, happy angels with wondrous facial beauty. Then, too, he loved soft, delicate colors. Both of these things are prominent in his

Coronation of the Virgin. There is also a delicate grace of line and color that recalls to us his fondness for flowers, and here his childlike simplicity adds to the charm of the pictures. The Blessed Virgin is humbly kneeling before the gentle Christ, receiving her crown. The throne is surrounded by a company of saints and glorious angels with faces alight with heavenly love, their wings and garments spangled with stars. The halos around the heads of this holy assemblage are of solid gold.

Another famous work of Il Beato is his Madonna of the Great Tabernacle. There is nothing new in the figures of mother and child but in the frame surrounding it are the lovable Fra Angelico angels in graceful robes of pink, green, red or blue, carrying trumpets, harps and other musical instruments. Each figure floats on a cloud against a background of gold. It is a difficult task to decide which is the most endearing of Fra Angelico's works, whether it is the Madonna della Stella, the Annunciation, the Adoration of the Magi, or the Weeping Marys at the Cross. They all show the beautiful and simple soul of their creator and reflect his religious fervor.

Not all who wore the robe and cowl of the monk were as holy as Fra Angelico and we have a decided contrast in both the life and work of one of his contemporaries. Browning has made the life of Fra Filippo Lippi, or Fra Lippo Lippi as he

was more often called, the subject of one of his poems. Lippo Lippi, 1406-1469, was not, like Fra Angelico, a monk by choice but rather by accident, and Browning's poem emphasizes this fact by showing that this was one man who could not be known by the garb he wore. Some of the romantic escapades attributed to Fra Lippo Lippi explain the human character of many of his pictures. They are of the earth, earthy. All the solemnity of celestial glory is omitted in his paintings. His Virgin, saints and angels are typical Florentine beauties. The Virgin is not enthroned on high surrounded by celestials, but sits quietly in a garden dressed luxuriously.

The Coronation of the Virgin in the Academy of Florence is exquisite in coloring and typical of Fra Lippi's best work. He made use of oil and succeeded in producing both delicate and brilliant effects. The golden hair, the delicately tinted draperies and the warm, glowing flesh make a charming color scene. Down in the right hand corner of this picture you see a portrait of the artist himself, a corpulent elderly person in the gown of his order, and in front of him is an angel holding a scroll on which is inscribed "Is perfectit opus"—"This is the one who did the work."

The Annunciation in the National Gallery, London, is another of Lippi's works that is very beautiful in color and design. Always he was a

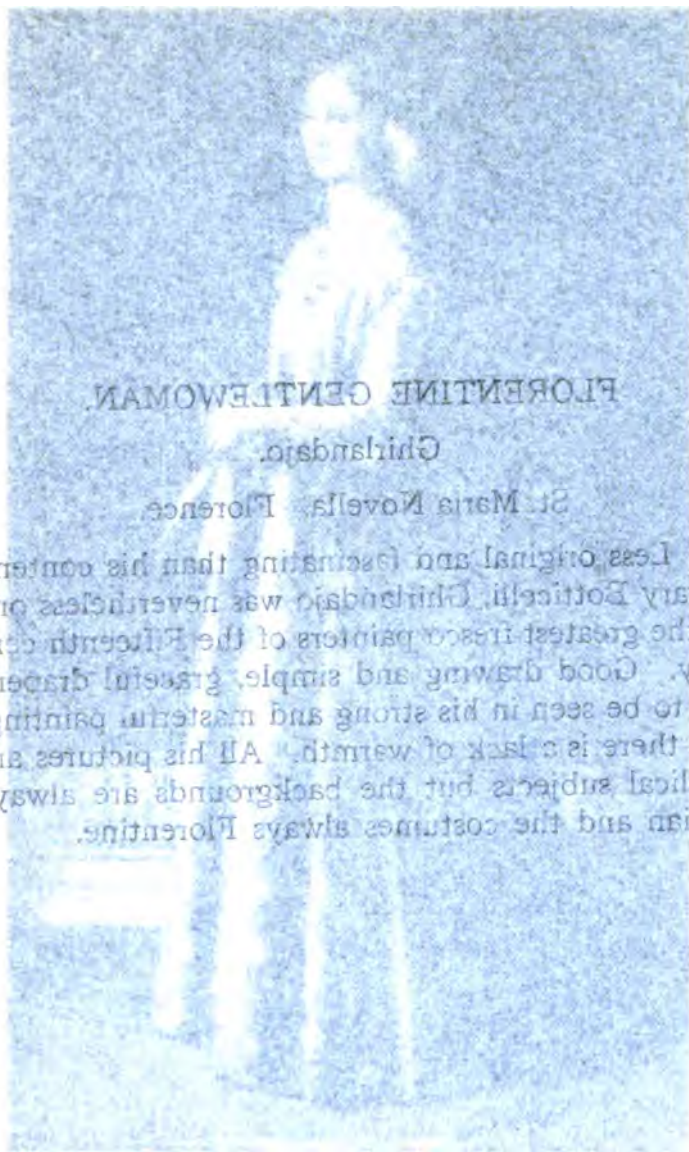
master of light and shade, even though he could not approach Masaccio in the matter of line and composition. In connection with his work we must remember that he was among the first artists to make use of individual faces about him as models for his sacred characters, who were clothed in costumes of the period. While he does not show lack of piety, his pictures all show imagination and feeling, and his women are particularly tender and charming; his whole tendency was toward making sacred characters quite human.

Fra Angelico's best pupil, Benozza Gozzoli, 1420-1498, painted stories from the Old Testament which exhibited a wonderful power of emotion. To him was entrusted the task of decorating one whole wall of the Camp Santo in Pisa, and here he pictured the creation of the world with each day's progress definitely portrayed. Then he painted the ark of Noah and the flood, the building of the tower of Nimrod, the destruction of Sodom, the story of Abraham, the birth of Moses and so on down to the history of David and Solomon. He sincerely believed in his own power and inspiration, or he never would have undertaken a task that ordinarily would have been shared by several artists. Like his master, he felt it his duty and privilege to instruct the masses in the lessons of Scripture. His frescoes, especially those in the Riccardi palace, tell of a simple soul who lived in

a holy atmosphere. He shows the same advance as others of his time in the matter of grouping his figures, his color is pleasing and the facial expression in some figures very good, except when he attempts to show some stern emotion that he, the pupil of a pious monk, knows nothing about. In the National Gallery in London there is an interesting easel picture ascribed to Gozzoli. It is the Rape of Helen and is known as one of the earliest attempts of a Christian painter to represent a classical subject. It was probably part of a small chest decoration, and this is also significant, as we have not noticed before any work done outside the church.

Gozzoli inherited Fra Lippo's skill in depicting female loveliness. The Journey of the Magi, which covers the walls of the Riccardi Chapel in the Medici Palace, is particularly distinguished in this respect. The faces of the angels are beautiful and all of the adorers wear the richest robes in Florentine styles. Cosimo de Medici and Lorenzo the Magnificent lead the procession as it winds its way to the stable at Bethlehem.

When Masaccio died he left the decoration of the Carmine walls incomplete, and one picture but partially finished. This was the Raising of the King's Son from the Dead and its completion fell to Filippino Lippi, 1459-1504, the son of Fra Lippo Lippi. He finished the frescoes and



FLORENTINE GENTLEWOMAN

Ghirlandajo.

St. Maria Novella, Florence.

Less original and fascinating than his contemporary Botticelli, Ghirlandajo was nevertheless one of the greatest fresco painters of the Florentine school. Good drawing and simple, graceful drapery are to be seen in his strong and masterful painting, but there is a lack of warmth. All his pictures are Biblical subjects but the backgrounds are always Italian and the costumes always Florentine.

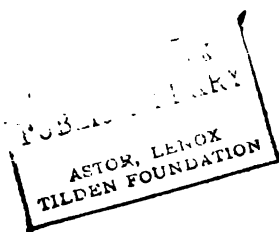
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added four more in which he pictured scenes from the life of St. Peter. They are works full of dignity and show considerable dramatic power. Later he painted the wall in the Strozzi Chapel and the frescoes in the Chapel of St. Thomas, Rome, and here we find the exaggeration that characterizes his pictures and which places him lower than his father. His care of detail makes him picture architectural backgrounds so accurately that they frequently attract more attention than the actual figures.

Botticelli, 1446-1510, derived his early training from Fra Lippo Lippi. We need not go to Botticelli's biography to learn that he was eccentric in his habits and tastes, we can discover all that in his pictures. Neither was he called reckless and headstrong without reason, for no one who did not dare much, who had not a strong and distinctly different personality, could ever have possessed such original ideas or such an original mode of expression. We say he dared much, for Botticelli painted at the time when Savonarola was preaching against all that even hinted at an appreciation or admiration for anything savoring of paganism.

Botticelli was the favorite painter of the brilliant Court of Lorenzo the Magnificent, and many honors and gifts were bestowed upon him. When Lorenzo died he sank into obscurity under

the powerful influence of Savonarola, and in his old age was so far outshone by Leonardo, Michael Angelo and Raphael that his works were completely ignored. He died in abject poverty and through the years he remained among the forsaken until Ruskin and the pre-Raphaelites of England declared his genius, and since that time his list of admirers and followers has grown steadily.

Botticelli painted poems, his work is like music, and like some music it only touches certain hearts. He has been termed "a painter of the nerves," as Michael Angelo was a painter of muscles and Titian a painter of the flesh. His women are charming and fascinating but they do not accord with our standard of beauty. They have high cheek bones, irregular features, hollow cheeks and frequently sad expressions. His management of drapery was exquisite, but under the graceful folds we seldom find the correct lines of the human figure. It is also interesting to note that the hands and feet of the Botticelli women are invariably large, which seems to point to the fact that Italian peasants were his models.

In his *Venus Rising from the Sea* we have an attempt at classic revival, but no one would ever mistake this Venus for a Greek. She does not represent the idea of a real goddess, a goddess in human guise, of perfect physical development and mental poise. Rather, Botticelli's Venus is a medi-

æval woman, timid and not at all at ease. But although the treatment is not classical, it is a pleasing representation and we feel the poetry and rhythm of it, the force of the wind in the goddess' tresses and in the waves.

His works were not exclusively pagan, for he worked in the Sistine Chapel in the Vatican. There are smaller pictures extant in which Botticelli's treatment of religious themes shows to the best advantage. The Magnificat in the Uffizi is particularly lovely. The colors in this are vivid, made richer by the traces of gold introduced, and the diadem held over the Virgin's head by angels is veiled in the gauzy material that Botticelli loved.

Whether the subject be one of current interest, or allegorical and fanciful, or religious, you feel that it is a symphony of lines and that Botticelli used the human figures to fit into that symphony and convey the feeling of poetry and rhythm. He loved flowers and often painted them, adorning his angels with rose garlands, and sometimes he paints flowers as far from real ones as his woman are far from real women.

In Ghirlandajo, a contemporary of Botticelli, 1449-1494, we have an artist less original and less fascinating because he is less poetic. However, he is the greatest master of his material and one of the greatest fresco painters of the Fifteenth century.

While Botticelli was popular as a court painter he never achieved fame during his life as did Ghirlandajo, though Ruskin called the latter "a mere goldsmith with a gift for portraiture." But though his own time overrated his work, Ruskin surely underrated it. The frescoes and easel pictures that remain show splendid draughtsmanship, simple graceful drapery, far finer than that seen in the work of others who, like him, were essentially technicians. His works are strong and masterful but they lack warmth. He was primarily a fresco painter and his most famous works are a series of frescoes in the Sassetti Chapel in the Church of the Holy Trinity in Florence, and the frescoes in the choir of St. Maria Novella, where he represented scenes from the life of the Virgin and from the life of St. John the Baptist. All of Ghirlandajo's works reflect the life and customs of contemporary Florence. He habitually painted Biblical subjects, but always gave them Italian backgrounds and garbed his characters in Fifteenth century style, so that here again we find art the best interpreter of the customs and feelings of the time.

In the Florentine galleries and churches are several of his pictures, some of which contain portraits of the best men of his time. All are painted with a truth and directness that make him a remarkable portrait painter; in fact, the chief interest in most of his works lies in the

portraits of the donors or illustrious citizens that they contain.

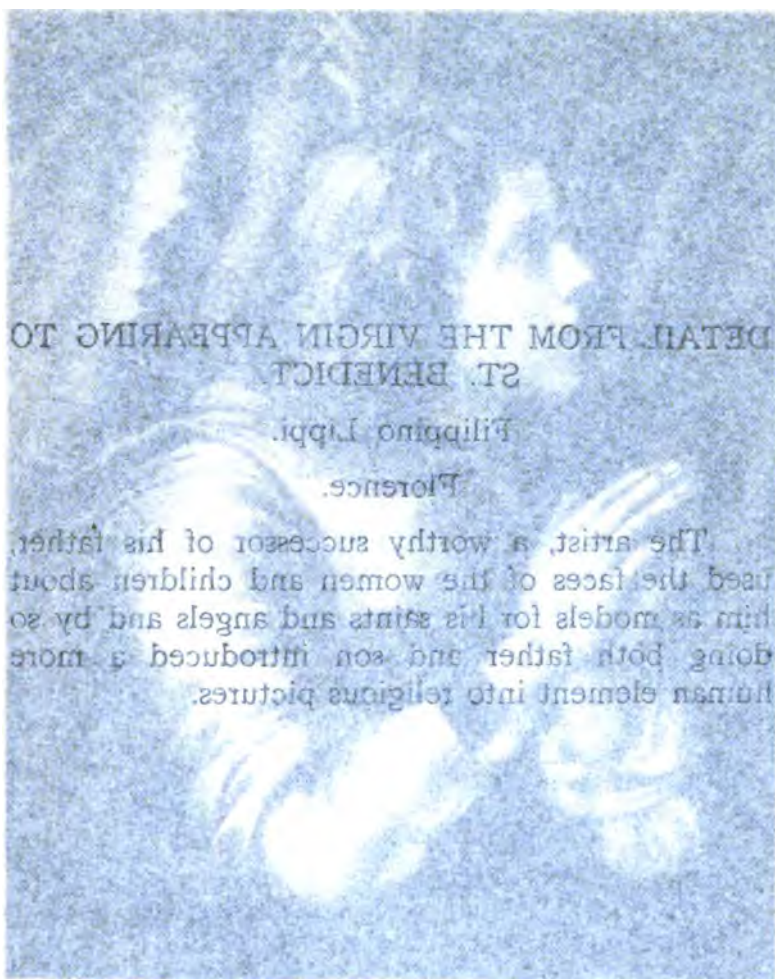
And now, if you wish to see how Florentine painting of the Fifteenth century is a reflection of the age that produced it, you may put side by side one of Fra Angelico's mystic representations of a devotional subject and one of Ghirlandajo's realistically and technically correct productions. Then review the artists and their pictures that came between these two; you find the traditional religious force and old religious feeling, and you notice a leaning toward something more real and substantial, you feel the influence of classic art with its contributions of form and design, but you fail to find the classic spirit.

Florentine art was still deeply rooted in the old religious ideas and concerned with the teachings in regard to the after life, but also with scientific principles of composition and new methods of coloring. The Fifteenth century Florentine paved the way for the masters who were to come. Michael Angelo was apprenticed in Ghirlandajo's studio, and Leonardo da Vinci and Raphael also received their first lessons at the hands of Florentine teachers.

IN the quiet valleys of the upper Tiber and its tributaries there flourished a school of art that had little in common with the strong realistic tendency that was beginning to characterize all of the other Italian schools. Sheltered as they were in their wooded lands, the Umbrians fell back on their mental and emotional resources. Consequently they preserved an independent and rather original mode of feeling. Lying near Florence, Umbria enjoyed constant intercourse with her, but her own life absorbed her to the exclusion of Florentine interests. It was here that St. Francis had founded his order and St. Clare had established her sisterhood, and therefore the place was the scene of many pilgrimages. The calm and serenity of Umbria was reflected in the works of her early artists.

Piero della Francesca, 1420-1492, founded the Umbrian school that later produced artists of note. He was the first Italian painter who used strong colors, and is the one who did wonderful out-of-door work in which he showed himself a master of light and shade. His chief contributions to art are the frescoes in Arezzo that tell the story of the Legend of the Cross.

One of the chief pupils of Piero della Francesca was Melozzo do Forli, 1438-1494, who has been called "a leader in the path of beauty." His angels, now little more than broken fragments in St. Peter's, Rome, earned for him this title.



DETAIL FROM THE VIRGIN APPEARING TO
ST. BENEDICT

Filippino Lippi.

Florence.

The artist, a worthy successor of his father, used the faces of his women and children about him as models for his saints and angels and by so doing both father and son introduced a more human element into religious pictures.

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Forlì was engaged to work for a number of Popes and was known as Papal painter and for some time he was employed in the decoration of the Vatican library. He is mainly known to us through his angels—quiet, glorious figures with brilliant golden curls and richly colored robes. Far different from those meek, adoring creatures of Fra Angelico, they all seem to carry a message of great import.

Another follower of Piero della Francesca was Luca Signorelli, 1441-1523, the so-called Dante of Fifteenth century painting. In him we find little or no trace of the mild Umbrian spirit. Instead he is frequently classified with the Florentine painters. Signorelli seems to have been affected by his master's melancholy way of looking at things, but he was one of the first artists to encourage the study of the human form for its own sake. His *End of the World*, in the Cathedral of Orvieto, is in certain points not unlike Michael Angelo's *Last Judgment*. It was completed in 1503 and in the part where the wicked are cast out of Heaven we see such a foreshortening as few save Michael Angelo ever dared attempt. Signorelli was among those called to Rome to assist in the decoration of the Sistine Chapel and here he painted the *Publication of the Ten Commandments* and the *Death of Moses*. In all of his frescoes we find strength and grandeur of form and expression, and no one of his day, Michael Angelo

of course excepted, equaled him in portraying violent or passionate action. His compositions are frequently overcrowded; he was no great colorist and his work is frequently too austere, too violent or too melancholy. His School of Pan in the Berlin Museum is one of his few paintings outside of Italy. Luca Signorelli's contribution to the art of painting was the force which permeated all of his works.

Pinturicchio, 1454-1513, was born in Perugia, the leading city of Umbria. His natural gifts were not small and he began his career with much promise, so that his work in the Sistine Chapel still holds its rightful place with that of the other artists of the period. With all of the romantic feeling of his contemporaries he painted lovely women and youths, enchanting landscapes and scenery. At first Pinturicchio did not attempt any serious theme and his frescoes do not arouse any deep thought or emotion, and we enjoy them merely as a series of pretty scenes and pleasing people. Throughout his early work he displayed a fine feeling for the setting of masses within certain domelike spaces that was typical of Umbrian work. This manner of spacing, of regarding the correct placing of figures in large arches and hallways, and of allowing the eye to travel before to the clear open spaces of sky or landscape, is one that earlier painters ignored. There is about work

of this description a sense of spaciousness, and with it a suggestion of grandeur. In the city square in Pinturicchio's Funeral of St. Bernardino you see this fine spacing.

He was patronized by the Borgias, notably Pope Alexander VI, who longed for gold and barbaric splashes of color in his paintings as well as in his furnishings and robes. Therefore to please his patrons Pinturicchio fell back to the poorest kind of art which was seen in earlier Umbrian days. Even his famous frescoes in the Siena Library, which tell the story of the life and adventures of Pope Pius II, have lost the beauty that characterized his early work. The lovely faces, because of their repetition and the artist's carelessness, have lost most of their charm; the figures are so badly drawn that you wonder if they were really intended for human beings, and the colors are barbaric.

Perugino was born in 1446 in the little mountain town of Catta della Piere, and at the age of nine was sent to Perugia to learn to paint, and later at Arezzo he worked with Francesco and Signorelli.

At first he clung tenaciously to Umbrian tendencies but in Florence, where he went for greater knowledge and inspiration, he seems to have received a large conception of life and attempted to combine Umbrian sentiment and Flor-

entine realism. In Verocchio's studio he worked with Leonardo da Vinci.

The chronicles and historians of his time deal none too leniently with this man. That he sold his talent for gold, we have ample proof. He took order after order that he never had time to fill; he painted whatever subject was asked of him and he asked and received such prices for his work as were never heard of before. He was quite as good a business man as he was artist and set up shops in Perugia, where he became head of the Umbrian school, and also in Florence, where pupils carried out his commissions for him.

His favorite themes are inconsistent with his life. He loved to paint religious pictures, calm, peaceful Madonnas and serene angels. He established a peculiar type of Perugian Madonna, having an ever-present touch of sadness in the gentle eyes, fluttering locks of hair and an air of purity about the whole soft, drooping figure.

In 1482 we find the popular artist accepting a commission for the decoration of the Palazzo at Florence, but this was one of the many things he never finished, for he was summoned to assist in the decoration of the Sistine Chapel and he remained there for about four years. For the next twenty years he wandered from place to place.

Of the several mural paintings done by Perugino in the Sistine Chapel but one is well pre-

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THE CRUCIFIXION.

Perugino.

The Convent of St. Mary Madeline. Florence.

This is the artist's masterpiece and considered by some to be the great painting of the Renaissance. Through the very simplicity of treatment and by the spaciousness, symmetry and balance, the sacred mystery is pictured more forcibly than in many of the overcrowded paintings of the same subject.

THE CONSTITUTION

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THE CONVENT OF St. Mary Magdalene Florence.

beredning har också utvärderat om det är möjligt att

The first of the two main parts of the book is a study of the history of the English language, from the earliest times to the present day. The second part is a study of the English language as it is used in the present day.

served, Christ giving the keys to St. Peter. It was undoubtedly the best of the series in grandeur, in the significant rendering of the theme, and in the masterly treatment of drapery and color. In his Mary Magdalen, in the Pitti Palace, Florence, we find a portrait of a lovely woman rather than an ideal portrayal of a repentant sinner.

Perugino was the first of his school to use oil and the wonderful softness and lovely color of this particular picture is partly due to this, and that it is painted on wood. Again we have the distinctive type of woman, a face of charm, though not radiantly beautiful; the rounded contour, the gentle eyes and small curved mouth.

In the chapter house of the Convent of St. Mary Magdalen in Florence is Perugino's Crucifixion, which is considered by a few to be the greatest work of the Renaissance and by the majority to be the artist's masterpiece. Here there is no motley throng around the cross, no soldiers brandishing weapons. The whole scene is solemn and subdued. The repentant Magdalen kneels at Christ's feet. At the right are St. John and St. Benedict, the patriarch of the monks, while on the left is the Virgin with St. Bernard kneeling beside her. Perugino, through the very simplicity of his treatment of the subject, and by perfect symmetry and balance, created a deeper impression of sacred mystery than he could have done by picturing the

actual story as it had been told so many times before. This picture calls forth Ruskin's words: "Every color is lovely and every space is light—the world, the universe is divine, all sadness is a part of harmony and all gloom a part of peace."

But the thing that puts you in the mood to receive the main impression of the theme, is the lovely stretch of Umbrian landscape with its wide expanse of evening sky, its peace, color and beauty.

By this time you are doubtless curious to know more of the man who could paint so divinely and to whom history has given so un-Godlike a character. In his autobiography he left us a portrait of himself painted at the request of the citizens of Perugia. He was at the time fifty-seven years old. There is certainly no attempt at flattery in the portrait, and it shows us a man with strong determination written on his resolute, practical face and we do not find in it any of the soft religious sentiment that characterized many of his Madonnas and angels.

We must not forget that Perugino was also the teacher of Raphael, of Pinturicchio, of the Spaniard Giovanni di Pietro, the "Spagno," whose *Ecce Homo* and *Agony in the Garden* are in the London National Gallery.

GRADUALLY the Early Renaissance developed into the High Renaissance. "The glorious dawn ushered in the perfect day." The Early Renaissance had been an age of intellectual development and consequently one of progress which introduced modern science, wresting from nature the secrets she had long withheld, secrets of land and sun and sky and all their inhabitants, men, animals and planets. It developed the Roman laws; it used the Greek literature as a basis for its own and revised Greek philosophy. The High Renaissance saw the consummation of Italian intelligence in the reconciliation of religion and art and art and science.

Out of this new order came much that was fair and lovely as well as much that was foul and corrupt. Art began to exist independently; that is, it found it had a life and purpose outside of the Church, and while the Church continued to be the great patron of all the arts during the High Renaissance, painting was beginning to show a love of natural beauty and a fuller realization of form and color.

The great epoch in painting began with Leonardo da Vinci, 1452-1519. He was born near Florence in the hamlet of Vinci, from which he took his name. Even as a child we read of how he fascinated everyone by his charming personality; how he walked the streets of Florence singing

snatches of songs of his childish improvising; how he was attracted by odd people and odd clothing; how he loved brightly colored flowers and garments; of his begging caged birds that he might set them free; of his fondness for spirited horses and of his boyish gallantry to lovely ladies. He had so keen an intellect that it was extremely difficult for his instructors to find anything to teach him. He has been called "the Universal Genius" and the "Master Mind," for he had versatility and energy enough for several men—a quality to some extent characteristic of the time.

Leonardo invented more mechanical devices than any other man who lived prior to the Nineteenth century. He made a small boat that ran with wheels and foresaw that those wheels could be propelled with steam. Again, he studied the flight of birds and invented a kind of flying machine. In geology he was far in advance of his time and he knew more than most astronomers about the planetary system, and it was he that invented the homely wheelbarrow.

As Michael Angelo considered himself a sculptor above all else, Leonardo inscribed himself as a Florentine painter who at the same time practiced engineering, architecture, sculpture, poetry and music. As a boy he was placed in the studio of Verocchio, where he soon learned all this master had to teach.

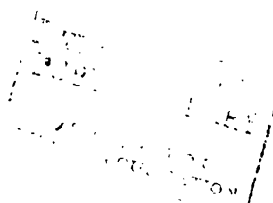
Leonardo da Vinci went to Milan for the first time in 1483, the year Raphael was born. His fame had already spread and he was assigned to the task of modeling the colossal statue of Francesco, the first Duke of Milan. He had sent on ahead of him a letter in which he offered his services to Ludovico il Moro, Duke of Milan, recommending himself as an inventor of engines of war, a builder of movable bridges and chariots, an engineer skilled in the science of artillery and sieges, and only as a postscript added: "I will sculpture in marble, bronze or terra cotta; also in painting I can do as much as any other, be he who he may."

Upon his arrival his personal charm and the music he played on a strange silver harp of his own fashioning, took the court by storm. Here Leonardo lived amid brilliant amusements and became celebrated as a designer of wonderful pageants. While here he began the equestrian statue of Francesco Sforza, the father of Ludovico, and finished it seventeen years later, but we are not at all certain that we possess any copies of this statue, which was destroyed by the archers of Louis XII, and no trace remains of his other sculptures. In fact, the only Leonardo da Vinci works conceded by all critics to be authentic are the fresco of the Last Supper, a Cartoon in the Royal Academy, and the Mona Lisa in the Louvre. Though others which are generally ascribed to him may not be the work

of his hand, they were certainly inspired by his genius or were painted under his guidance, and we will consider these with his authentic pictures.

Why Leonardo left so few pictures is a mystery, for one who so excelled in painting surely must have given more time to its practice than the number of his works extant would lead us to believe. There is no doubt that he gave much of himself to the study of sciences, to the invention of mechanical devices, to music and to the writing of treatises on painting. He evidently painted only when he felt the inclination, for though he was a dilatory worker, he was whimsical rather than indolent. His interests were divided among various subjects, his popularity at court demanded that much of his attention be given to pleasures and vanities, and his innate curiosity concerning nature's laws led him to interesting but often futile experiments. Critics say that if he had devoted more time to any one of these arts he would have been the supreme genius.

One of the works generally attributed to Leonardo da Vinci is the Head of Medusa in the Uffizi Gallery at Florence. This and the artist's own portrait are the only two of his pictures that have preserved their original coloring. If we can take Vasari's story as true, this subject was one that appealed to the master. It is that Leonardo, the boy, painted on a wooden shield a strange and





THE ADORATION OF THE MAGI.

by Pinturicchio.

The Pitti Gallery. Florence.

This Umbrian master does not arouse deep thought or emotion, but he had a fine feeling for masses and he allowed the eye to travel beyond his figures to landscapes and clear skies in a way that his predecessors failed to do. As a consequence, there is about his work a sense of spaciousness and suggestion of grandeur.

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The Pitti Gallery, Florence.

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horrible creature, a fanciful combination of all the crawling life he had seen in the Italian vineyards. The Medusa painted later was no child's fancy. It is a fearful subject, this severed head with the hard features and gnarled wreath of snakes of hair. Leonardo painted the Medusa as the head of a corpse which exerts its powers by the kind of fascination the awful face of death holds for human nature. The finish of the head is wonderful and startling, but the background of the picture is not well defined and was probably never completed.

In the fourth room of the same gallery may be seen the self-portrait of this wonderful man, whom Symonds called the Wizard of the Renaissance. It is in a reddish yellow chalk and surpasses most of Titan's in vitality. It shows a man of about forty-five, although Leonardo was probably younger when it was drawn. The long, fair hair and beard make him appear older, and the face expresses the disenchantment that came to him with age. The features are firm and finely cut, and the artist's cap is both graceful and becoming.

While at the Milan court he painted portraits of Ludovico and his favorites, Lucretia Chivelli, Cecilia Talerani, the poetess, and the Duchess Beatrice d'Este. La Belle Ferroniere in the Louvre is supposed to be the portrait of Lucretia, and is an extremely interesting study even though

it lacks for many the charm of Mona Lisa. The picture of Ludovico's pale, nervous face is still in the Ambrosian Library of Milan and opposite him hangs Beatrice d'Este, sorrowful and grave despite her gorgeous raiment.

In all of the work of those fifteen years spent in Milan we see the incessant struggle to attain the perfection of the Last Supper and Mona Lisa. During the period Leonardo was experimenting in mixing colors and oils, and the fading of a number of his pictures is attributed to his unsuccessful attempts along this line. Leonardo insisted upon truth and a return to nature, which is exemplified in the picture incorrectly called the Madonna and St. Anne, but that actually was supposed to represent the Virgin and her cousin St. Elizabeth. Here we have the Infant Jesus playing with a lamb as might any child, and his mother, seated on the lap of the so-called St. Anne, leans over him, smiling and tender.

The Last Supper, painted on the wall of the refectory of the convent of St. Mary of the Graces in Florence, has been called a psychological drama. There is little now left of the once marvelous picture. The faces are blurred and only the indistinct outlines tell of its former grandeur. It suffered a succession of misfortunes; at one time a door was cut through beneath; again the building was flooded and the water reached the paint-

ing, and as Leonardo had painted it in oils instead of fresco it flaked off. Then, seemingly to complete the ruin of this unfortunate work, two wretched painters committed the artistic crime of entirely repainting the picture, and only in recent times has an effort been made to remove these additions. The original has suffered so much abuse that we can better judge the work by the copies made when it was in fairly good condition.

His treatment of the subject of this world-renowned picture shows his effort to take an old theme out of conventional, traditional settings. He selected the moment when Christ addressed his apostles in these words: "Verily I say unto you that one of you shall betray me," and shows how each disciple was affected by the words. Their faces show their emotions; pain, grief, incredulity, anger, indignation and sorrow, and the face of the Savior preserves its dignity and majesty, although tempered with sadness and resignation.

There is a classic simplicity about the whole arrangement unusual in Italian work; the oblong table with its odd crossed legs and the cloth knotted at the corners as is still a custom in Italy, and which so skillfully shows the texture of the linen, is perfectly finished yet unpretentious, so that our attention does not dwell on unessential details. The composition, the dramatic action, even the every gesture, is quite faultless. No other

painting has been more universally praised and even in comparison with the ceiling of the Sistine chapel, the Sistine Madonna, and Michael Angelo's Last Judgment, Leonardo's Last Supper holds its place as one of, if not the greatest of all painted pictures.

Leonardo went to Rome for the first time in 1514, where he was welcomed by Pope Leo X. Taking his reception as an indication of friendship to himself and his whims, Leonardo set about the task of distilling oils and preparing varnishes. Surrounded by his retorts and making strange toys of wax and quicksilver that seemed alive, he deferred the painting the Pope desired. According to one story the Pope said he might have known nothing could be expected of a man who prepared the finish for a picture before he began it, but the truth was that Leonardo did not remain in Rome long enough to accomplish any great work.

He accepted the invitation of Francis I to go to France and lived in the little Chateau of Clou among its vineyards and meadows. Gioconda, as it is known in Italian, La Joconde in French, or the Mona Lisa as we best know it, was already a possession of Francis I, and now he received its gifted creator with all marks of distinction. Leonardo had worked for four years on the Mona Lisa, an idealized portrait of Lisa Gioconda, the wife of his Florentine friend Giocondo, and even after that

space of time he is said to have regarded it as unfinished.

The artist undoubtedly used the face of the Florentine woman for a subject and by his idealizing lifted her to the greatest heights of symbolic expression, just as he used scenes from Scripture to express psychological or mystical things. The idea of embodying cycles of life in that single portrait of Mona Lisa is voiced by Walter Pater: "All the thoughts and experience of the world have etched and moulded there in that which they have of power to refine and make expressive the outward form, the animalism of Greece, the lust of Rome, the mysticism of the Middle Ages with its spiritual ambition and imaginative loves, the return of the pagan world, the sins of Borgias, she is older than the rocks among which she sits; like the vampire, she has been dead many times, and learned the secrets of the grave; and has been a diver in deep seas, and keeps their fallen day about her; and trafficked for strange webs with Eastern merchants, and as Leda was the mother of Helen of Troy and as St. Anne the mother of Mary, and all this has been to her but as the sound of lyres and flutes and lives only in the delicacy with which it has moulded the changing lineaments and tinged the eyelids and the hands." Philosophical historians teach us to look upon humanity as wrought upon by the experiences of all past ages,

as summing up in itself all the manners and modes of life and thought, and Mona Lisa may well have symbolized for Leonardo the visible form of that idea. Now the picture as seen in the Louvre has faded, but four hundred years ago Vasari wrote enthusiastically of the freshness and lovely transparency of the skin and of the exquisite manner in which the hair and even the eyelids were painted.

St. John the Evangelist, Leonardo's finest study in light and shade, occupies a place in the room of the Louvre devoted to the rarest small pictures. The figure of St. John is nude but is painted in such deep shadow that only the face and one shoulder, arm and hand, are clearly visible. The face is peculiarly feminine and has the queer, enigmatic smile that we find in nearly all of the Vinci faces. The eyes, baffling and inscrutable, and the indicating forefinger tantalize us. It is far from the normal conception of the prophet.

When Leonardo da Vinci went to France, he went as a broken man, even though he was not old in years. He had never married and had made very few friends, saying that he did not need them. When he was suspected of intrigue he showed no fight, only grief and sorrow, and he turned to France for refuge. France had long wanted this wonderful artist and Francis I welcomed him and bestowed on him the honor due so great a genius, even though his day of accomplishment was over.



FOUR SAINTS

Andrea del Sarto.

The Academy of Fine Arts, Florence.

This illustration gives an excellent idea of the progress made by Italian painting in anatomy and color. Correct in drawing and convincing in character, it has a quality of lifelike movement in a real atmosphere, which is the ultimate requirement of good painting. Del Sarto has been criticized as lacking in thought and conviction, nevertheless he is known as "the faultless painter."

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He died, tradition tells us, in the arms of the King of France, in 1519.

The work of the pupils and followers of Leonardo shows a reflection of his spirit, in their attempts at magnificence of design, in the transparency of their lights and shadows and in the expression of the faces of their figures. Of these followers Andrea Salairno, he of the flaming locks who was the friend and devoted slave of Leonardo as well as his pupil, painted pictures that are distinguished by their lovely, soft, reddish flesh tints.

Leonardo's influence is apparent in the work of Giovanni Antonio Bazzi, called Sodoma, of Siena, 1477-1549. He showed himself a master in handling single figures, drawing them with grace and making them lifelike. He was not so successful in his treatment of groups or of large compositions, where he often crowded the figures and so made his story or design confusing. At times his work approached the most perfect in Italian art; for instance, his paintings dealing with the life of St. Catherine in the Church of St. Dominic in Siena are fraught with great emotion. Later Sodoma fell under the influence of Raphael and adopted something of his style. His portrait appears beside that of Raphael in the latter's celebrated School of Athens.

That Leonardo's influence exerted itself beyond Italy and France we shall see when we

come to a consideration of the Flemish paintings; we shall find that he was imitated more than any other Italian, and frequently the Flemish works have been mistaken for genuine da Vinci paintings.

MICHAEL ANGELO'S place as a painter is determined almost solely by his works in the Sistine Chapel. The fine series of paintings below the windows had been carried out during the pontificate of Sixtus, and there remained now to be completed the two ends of the room and the ceiling. When the project for the large tomb which we have mentioned earlier was abandoned, Michael Angelo was commissioned by Pope Julius to paint the ceiling.

To-day this work is considered the most valuable possession of the artistic world, and no other artist could ever have made use of the space as did Michael Angelo, for viewed from seventy feet below, only figures of great force and breadth of drawing, colored in broad masses, could produce so satisfactory a result. Even the Michael Angelo pictures are difficult to view from the floor. When you first look up at them there seems to be a confusion of flying figures, but after a brief study the true meaning of it all dawns on you and you can go from one scene to another until you have traced the story of Creation. Even the physical

execution of such a vast work is alone a marvel, when we think of the endurance and fortitude of a man who, while lying on his back on a scaffold close to the ceiling, had to calculate the proper proportion of detail for the effect from seventy feet below, and it is positively known that he refused any assistance in the work.

The ceiling is a vault with a nearly flat surface in the center, sloping on the sides to meet the window arches. Michael Angelo divided this surface by richly painted architectural framework. The center is divided into nine panel frescoes, wide and narrow alternating, and this portion illustrates the principal scenes from Genesis. On the wide triangular recesses of the vaulting are the seated figures of the Prophets and Sibyls, representing the Hebrew and pagan inspirations, and the prophecy of the coming Christ. In the four corresponding corner spaces are the Brazen Serpent, Goliath, Judith and Esther, signifying the fourfold redemption of the people of Israel. The forefathers of Christ are painted on the lunettes above the window arches, and picture the patient waiting for the fulfillment of the promise. Added to these scenes are hosts of figures on pedestals which serve to complete the architectural effect.

The scenes in the first panel tell the story of creation, above which the colossal figure of the Creator dominates, at the touch of whose out-

stretched hand the darkness flees and light appears. The next scenes show the creation of man and woman, the temptation and the expulsion from Eden. Then follows the story of Noah, picturing the terror and horror of the flood, and finally the drunkenness of Noah, showing the frailty of human nature. In these paintings Michael Angelo reached a height of imagination and a breadth of conception and dignity that seems almost superhuman.

Michael Angelo spent four years painting this stupendous work, finishing it in 1512. Then he was neglected by the court during the early part of the reign of Leo X, and was permitted to proceed with the tomb. Though he lived through the reigns of many Popes, Julius II and Paul III seem to have been the only two to fully appreciate him. It was Paul III who brought him back to Rome and ordered him to depict the terrors of the end of the world and Last Judgment above the altar of the Sistine Chapel. The artist accepted the heavier type of antique statue for his model for the bold design of this enormous picture, which is sixty feet in height. It is a magnificent portrayal of the artist's scientific knowledge and his skill in composition. The colossal figures serve as excellent examples of the painter's power of foreshortening, but they attract so much attention to themselves that the picture as a whole is not so impressive as are the ceiling pictures, although when we con-

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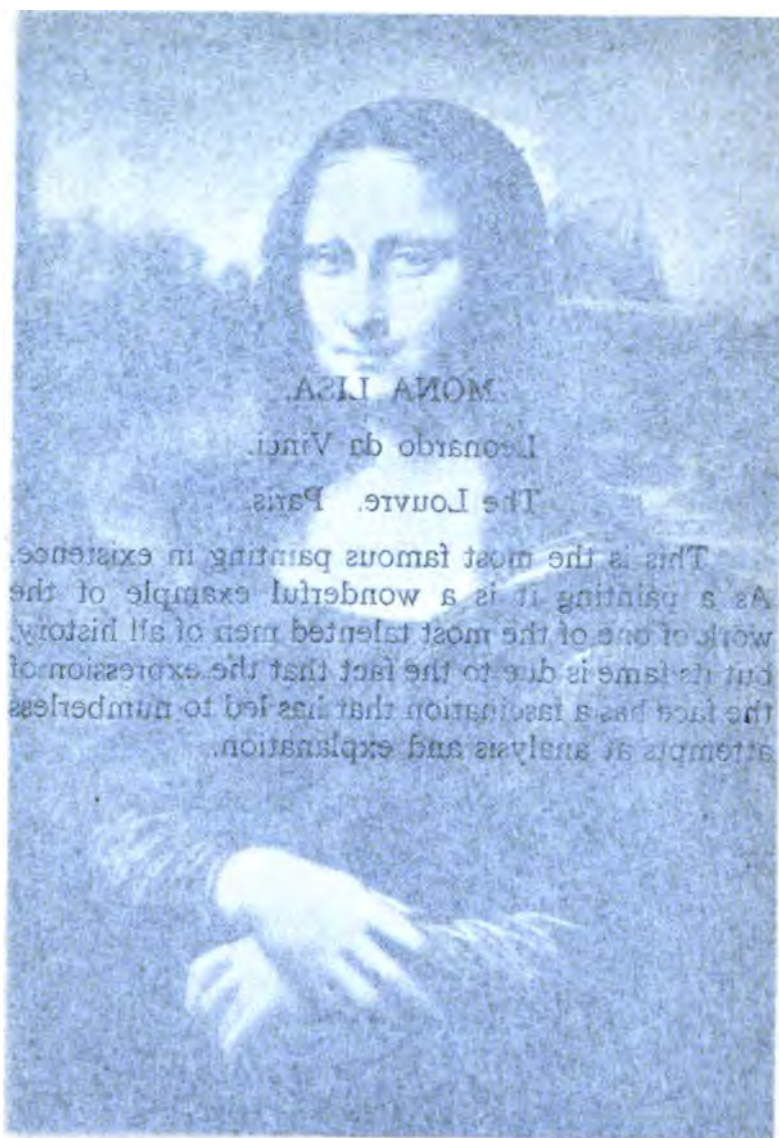


MONA LISA.

Leonardo da Vinci.

The Louvre. Paris.

This is the most famous painting in existence. As a painting it is a wonderful example of the work of one of the most talented men of all history, but its fame is due to the fact that the expression of the face has a fascination that has led to numberless attempts at analysis and explanation.



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sider the number of figures included and the size of the composition, the astonishing exhibition of power and science in drawing, it is perhaps the most imposing single work in all the world. In this picture Michael Angelo seems to have portrayed every kind of movement of which the human body is capable in his representations of the victorious or vanquished creatures, all of them nude and muscular as athletes.

Michael Angelo's strength as a painter was his mastery of the human form in repose and in action. As a colorist he does not rank high, for he emphasized the outline rather than the surfaces and masses. The world of nature interested this great man but little; his whole study was man and he paints no forest scenes, no sweeps of green landscape, no flowers, only gloomy rocks and stormy clouds, employed for symbolic reasons. His work appeals to two classes of critics; to those who admire purely scientific and technical execution of design, and those who are fascinated by the thought and insight into human nature that he displayed.

To recall the names and works of the followers of Michael Angelo would be to repeat what has already been said, for the whole age of Florentine art remained under his influence and there was practically no new creative power. Artists copied the exaggerated muscularity of his figures,

but with no real knowledge of anatomy such as he possessed; they attempted to copy his poses without understanding the characters that gave them reason, and they even tried to imitate him by the great number of figures they included and in the rapidity of their work, until his noble style became nothing more than unpleasant mannerisms in the hands of his successors.

RAPHAEL SANTI or Sanzio was born on March 29, 1483, in the little town of Urbino, the son of Giovanni Santi, himself a painter and a poet. There is no doubt that Giovanni was Raphael's first teacher, and it is quite certain that he was the first to recognize his future greatness. Then we find the boy in Perugia studying and working under Perugino, and here he remained until a young man of twenty. The Umbrian tendencies and particularly the Perugino characteristics we have already studied, paying especial attention to that one quality Perugino developed and for which he is now famed, space-composition, and it was in this particularly that the young Raphael was trained.

There are still in existence a few pictures painted by the student between the age of sixteen and twenty that evince the Perugino instruction, but we also see in them the touches that show the

individual qualities later developed to such excellence. The most celebrated of these is now at Milan, *The Espousal*, representing the marriage of Mary to St. Joseph. The domed edifice in the background, the space between that and the main group of figures, and the small figures on the steps are reminiscent of Perugino, although the lightness and grace, the free movements and the warm, clear color of Raphael's work is superior to that of his teacher.

It was about the time he painted this picture that Raphael abandoned the Perugino school, having decided that he must seek elsewhere for further inspiration and knowledge. In Florence he did acquire greater freedom and more spirited expression. He entered Florence for the first time in 1504, carrying with him a letter of introduction to Loderini, who had succeeded the exiled Medici. The letter was written by the sister of the Duke of Urbino, and it introduced Raphael as the son of a respected Urbino painter and a discreet and amiable youth whom the Duchess begged Loderini, patron of art, to favor and aid. Her request was evidently granted for it was on this first visit that Raphael met Ghirlandajo and Fra Bartolommeo, saw the cartoons of Leonardo da Vinci and Michael Angelo, and was fired with enthusiasm by the new ideas of form and of composition that they supplied. He soon had the opportunity to

make use of his new knowledge, for he was called to Perugia to paint several large pictures for various churches, probably those that Perugino promised to execute and never touched. It was at this time that Raphael painted for his own pleasure the exquisite little miniature of a Vision of a Knight, in which the knight in a dream sees two female figures that urge him, one on to greater knowledge and duty and one to all the allurements and pleasures of the world.

The friends he made in Florence and the works of masters he had seen there made that city quite the most fascinating to this young man, and he returned there and remained four years. Before he had reached the age of twenty-five he had painted some of his loveliest pictures. The Madonna of the Goldfinch in the Florentine Gallery is one of these. It derives its name from the goldfinch the little St. John is giving to the Christ-child. La Belle Jardiniere, St. Catherine, a small picture of St. George and the Dragon, altarpieces and splendid portraits bring the number of pictures to about twenty-five, all painted during these few years in Florence.

Leonardo da Vinci left us so few pictures that we know each one and wherein its merit lies; Michael Angelo was essentially a sculptor, so we gave more attention to his carved works and studied him as a painter only in the Sistine Chapel;

now we find our task not so simple, because of the number of Raphael's paintings.

While he was busy painting in Florence, executing a few orders, experimenting with subjects and materials, and generally enjoying life as a young and popular man and artist well might, Pope Julius II invited him to Rome, and Raphael gladly obeyed the summons. He delayed not a moment, as Michael Angelo might, for he was still too young and too little known to risk incurring the papal displeasure, and in his haste could leave only a few directions to Ghirlandajo and Bartolommeo to finish his work in Florence. Arrived in Rome, Raphael listened while the Pope explained the nature of the work required on the ceiling and walls of the chambers of the Vatican, and quickly the young painter conceived the pictures in his mind.

The entire plan of decoration and the subjects were left to the keen intellect of Raphael. He decorated ceilings and walls of three rooms of the Vatican, and one large hall and these rooms are therefore called Raphael's Stanze. First he decorated the Chamber of the Signature, in which he represented the glory of the high intellectual pursuits. On the vaulting are four female figures with symbolic attributes, representing Theology, Poetry, Philosophy and Jurisprudence, enthroned amid clouds. The subjects of the walls are: the

Disputa, pictured under the figure of Theology; the School of Athens, under Philosophy; Parnassus, over which poetry presides, and Jurisprudence, under Justice. These works mark the height of Raphael's achievement in fresco. The decoration of this first chamber was completed, according to some historians, in 1510.

About the same time he painted the interesting portrait of Julius II now in the Pitti Palace, Florence, and his own portrait, now preserved in the Gallery of Painters, Florence. This shows us a handsome young man with dark, pensive eyes and a genuinely sweet and frank expression. Some of the lovely Madonnas—Aldobrandini Madonna, the Virgin of the Diadem in the Louvre, and the Madonna di Foligno in the Vatican—are of the same period, and it is evident that Raphael was one of the busiest painters alive.

During this time, too, he found another patron in a rich banker and merchant, Agostino Chigi, who was living in great luxury in Rome and for whom Raphael painted the Four Sibyls and the fresco of the Triumph of Galatea which we know from many engravings.

Raphael began the decoration of the second Vatican chamber called the Stanza dell' Elidore in 1510 or 1511. Here the scenes are taken from history and include the Expulsion of Heliodorus from the Temple of Jerusalem, the Appari-

PORTRAIT OF ANGIOLO DONI.

Raphael

The Pitti Gallery. Florence.

The contrast in subject, in treatment and in background with the preceding illustration shows the versatility of the divine painter. We see here how he learned from Perugino how to convey a pleasing sense of space. We can but marvel at the quality and variety of the work he accomplished during twenty years, due to his enthusiasm, imagination and energy.



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tion of St. Peter to Attila and his Huns, the Miracle of Bolsena, and St. Peter Delivered from Prison. All of these pictures are rich in portraits of noted contemporaries, who are shown as taking part in the representation.

The third hall was the Stanza dell' Incendio, and it was in this chamber that Perugino had painted the ceiling of Pope Sixtus IV, and had not Raphael surpassed him the older man might also have been given the wall decoration. But Perugino was wise enough to see when he was out-matched, and Raphael was kind enough to refuse to remove or paint over the work of his master, so the Perugino ceiling remained but became so dimmed that it could hardly be called a picture. On the walls are the Raphael frescoes, one of which was entirely his work and the other three were for long supposed to be and we are not yet certain whether one was begun by Perugino and finished by Raphael, if Perugino completed one, or if some third artist is responsible for part of these wall frescoes.

This chamber received the name of Stanza dell' Incendio from one of the wall frescoes, which represents a fire in the Borgo, a suburb adjoining the Vatican and the old basilica of St. Peter. According to the story painted on the wall, when the fire broke out and spread rapidly from house to house, the people rushed madly about,

some half naked, some trying to save themselves, some carrying away the injured, and others carrying water and fighting the flames. Pope Leo IV appears in the balcony of the basilica trying to calm the frenzied people. A group of women cry to him to invoke his power and as by a miracle he causes the flames to die down so only the smoking embers remain. This story gave Raphael a chance such as Michael Angelo loved; an opportunity to picture people in all varieties of action and to illustrate different phases of terror.

The Sala di Constantiano is the last of the Vatican chambers and is painted with scenes from the life of the Emperor Constantine, three of which were done entirely by Raphael's pupils.

While the Vatican work was being carried on in this direction, Raphael was further employed in making drawings for tapestries for Pope Leo X, tapestries that were later woven of a mixture of silk, wool and gold, at Arras in Flanders, to cover walls in the Sistine Chapel which had previously been ornamented with paintings in imitation of tapestry. These were woven in the Raphael designs, one very large tapestry, eight somewhat smaller and two quite small—eleven in all. Only seven of the cartoons remain today and they are in the Hampton Court Royal Gallery, London, while the tapestries are in a gallery of the Vatican especially devoted to them. The making of the

drawings for these tapestries was a great concession on the part of such a genius as Raphael. Some of these, such as St. Paul preaching to the Athenians, are numbered among Raphael's greatest works. The idea of the series was to express the trials and sufferings of the Church, her triumphs and her glories. The cartoons were completed in 1516 and the tapestries three years later.

A second series of twelve tapestries was woven for the Vatican and Raphael directed the original designs, although the cartoons which remain are not his work. Nor was this all that was demanded of him by the Pope, who, like Julius II, was anxious to complete as far as possible the decoration of the Vatican. He now requested Raphael to adorn thirteen cupolas on open galleries around a court, and the artist superintended the work on the rectangular divisions of the ceilings, which have become known as Raphael's Bible because most of the scenes are from the Old and New Testaments.

Raphael's most celebrated work, the Sistine Madonna, was painted some time during the last three years of his life. The very last Raphael creation was the Transfiguration of Christ on Mount Tabor and is one of the most valuable treasures of the Vatican. While employed upon this powerful composition, he was at the same time preparing the architectural plans for the rebuilding

of St. Peter's and was further engaged in superintending the excavation and preservation of the remains of art that still lay buried beneath the old Roman ruins, and at his own expense was sending artists to various parts of Italy and Greece to make drawings of the antiques.

While still in the prime of his manhood and at the height of his popularity as an artist and architect, and as a man concerned with the welfare and progress of Rome and papal interests, Raphael died of a fever. His death occurred in April, 1520, when he had completed his thirty-seventh year. We can but marvel at the work he accomplished during the twenty years, due to his enthusiasm, the inexhaustible store of his imagination, his persistence and energy. Even the astute Michael Angelo was loud in his praise of the industry of this younger artist.

It was during Raphael's stay in Florence that he produced the beautiful Madonnas: the Belle Jardiniere of the Louvre, Madonna del Prato in Vienna, the Madonna della Casa Tempi of Munich, and the Madonna del Gran Duca in the Pitti Palace, Florence. These, with the Sistine Madonna and a few others, have made him remembered above all else as a painter of Madonnas, for from the earliest period of his career to the last years of his brief life, the subject of humanly divine motherhood never ceased to attract him. The Sis-

tine Madonna is the only Raphael picture painted on canvas and is the most spiritual of all the Raphael creations. It has been looked upon as an almost perfect embodiment of ideal, celestial womanhood, a vision in which the figures are removed from actual surroundings into a purely imaginative heavenly atmosphere. The Virgin's arms enfold the Christchild. Kneeling before her on one side is Pope Sixtus and on the other St. Barbara, one gazing upward in rapture, imploring the intercession of the Blessed Mother on behalf of man; the other looking down, asking for the devotion of the faithful. Below are two cherubs whose charmingly boyish faces and childish adoration have always been admired. The story runs that these two little fellows were discovered by Raphael when he was painting the picture, with their noses pressed tightly against his studio window gazing at him as he worked, and he transformed those mischievous, boyish expressions into expressions of childish rapture.

No sketches or designs for this picture have ever been found and it was undoubtedly painted very rapidly. The colors are thin and delicate but exquisitely smooth, and it is supposed that the artist painted it at once upon canvas and therefore this picture has been considered the nearest approach to instantaneous inspired creation of any painted picture known.

Throughout this wonderful picture the impression is heightened by contrast. Take, for instance, the two winged cherubs leaning on their elbows, just pictures of thoughtless, carefree and quite human childhood, and compare them with the picture of the Christchild whose face and expression seem to foreshadow his mission. Mary is being borne through the air and her feet lightly touch the clouds beneath as she descends, carrying God's greatest gift to mankind. Her drapery is simple, again a contrast to that of the saints in the picture. The Virgin with eyes wide open looks straight before her, lost in deepest thought concerning the divine mystery.

Now let us turn to another famous Raphael Madonna, the Madonna of the Chair. Mary sits in a low chair holding the Child, her head leaning tenderly against his. Beside them is the little St. John the Baptist, carry a reed cross as though prophesying the fate of the Christchild. There is a legend that relates how Raphael one day came upon a lovely family group and rapidly sketched it upon the head of a cask, and this circular Madonna of the Chair was later the result. These two Raphael Madonnas are frequently studied side by side because they seem to sum up all that Raphael partially expressed in many others; one is a picture of the perfect embodiment of the divine mother descending with her precious

PORTRAIT OF POPE JULIUS II

Raphael

The Pitt Gallery, Florence

Michael Angelo was essentially a sculptor, da Vinci left but few pictures, and both lived to be old men. Raphael Santi, who died at the age of thirty-seven, was a painter, but what a painter! Frescoes, easel pictures, Madonnas, cartoons for engravings and tapestries and portraits. Everyone is so familiar with his lovely Madonnas that these two illustrations are included to show his ability in the more difficult art of portraiture.

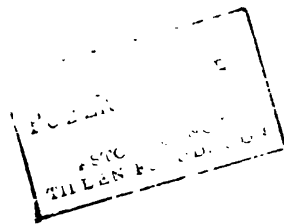
PORTRAIT OF POPE JULIUS II

Raphael.

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burden to the earth, while the other pictures a woman of the earth raised to the ideal through motherhood.

Through many attributes of his pictures Raphael shows his greatness. He learned from Perugino how to convey that pleasing sense of space and how to treat architectural settings. His management of light, too, is remarkable.

Raphael does not rank so high as a colorist, although at times he arranged his colors with great skill and applied them with infinite care. He was an architect and knew the value of architectural spacing and grandeur as a setting for dramatic scenes, and to this quality he added the feeling for spiritual beauty and noble dignity in all of his human figures.

Raphael is also famous as a portrait painter, and the finest of all his portraits is considered to be that of Pope Leo X, in the Pitti Palace, Florence; a picture painted without any attempt at idealization as far as form or features go, but endowed with an intellectual force and decisiveness of character that seem most realistic.

The last Raphael creation, left unfinished at the time of his death, was the Transfiguration, in which he reached the climax of dramatic greatness and powerful composition, and this represents his final effort to portray an image of Christ, noble, tender and spiritual. This unfinished picture was

hung in the hall where Raphael's body lay in state, and later the finishing touches were added by another hand, but wholly in the Raphael spirit.

Carl Beimbo wrote the inscription for his tomb in the Pantheon which, translated by Pope, reads:—

“Living, great nature feared he might outvie
Her works; and dying, fears herself may die.”

THOUGH we are apt to pass over the names of the lesser contemporaries of Leonardo da Vinci, Michael Angelo and Raphael, we must remember that their followers added much to the world's art store.

Bartolommeo di Pagholo, 1475-1517, also known as Baccio della Porta and Il Frate, although the contemporary of the great lights of the Renaissance, belongs in feeling to the early Florentine School. He was a friend and ardent admirer of Savonarola and shared that reformer's enthusiasm for a pure and holy life. After the death of Savonarola he consigned a number of his earlier works to the flames and took the vows of the Dominican order, becoming Fra Bartolommeo. For four years after, he neglected painting until the young Raphael persuaded him to put his talent to use. The youth helped the older man to a more

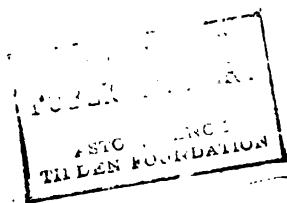
perfect understanding of the laws of perspective, while in return the monk revealed to Raphael many of his secrets of fine coloring, for Fra Bartolommeo was the first Florentine who, though he could not quite equal them, at least competed with the Venetians in the matter of coloring.

Leonardo blended and fused colors by the effects of light and shade, but he did not attempt any brilliant effects. Bartolommeo is the first to hint at an effective use of warm, bright tones that could be harmonized, not alone by fusion, which detracted from their brilliancy, but by a better understanding of the effects of different lights upon them, and he also approached the Venetians in the matter of using delicate tints on golden grounds. He was the inventor of the jointed wooden figures called lay-figures, which are used by artists for a study of the fall of drapery, and the draperies in his work show a grace and beauty unusual at the time he painted. It is interesting to note that though his Savonarola tendencies made him oppose the sensuous and nude representations, such as were associated in his day with the revival of classic art and literature, his St. Sebastian, painted for the Convent of St. Mark, was so human and earthly that spectators forgot about the suffering of the saint in their admiration of his physical beauty, and it was finally removed from the convent.

One of his best known works is his portrait of Savonarola, which, though extremely ugly, shows strength of character and makes clear the unusual personality of the man. Two of Bartolommeo's other works—the Marriage of St. Catherine, in the Louvre, and the Pieta, in the Pitti Palace, Florence—show the blending of his deeply religious tendencies and his artistic talent.

Fra Bartolommeo worked with Albertinelli, 1474-1515, and their work is so much alike that they can be distinguished only after close study. The Visitation, in the Uffizi, Florence, shows this similarity in style and that Albertinelli painted with the same kind of feeling for religious subjects.

To Fra Bartolommeo's pupil, Andrea del Sarto, the Tailor, 1486-1531, fell the task of upholding the reputation of Florentine art during the early part of the Sixteenth century. He was called by the Florentines the faultless painter, and as regards the technical aspect of his work the name was well deserved, for as a colorist he excelled his master and came nearest of all Florentines to Giorgione and Titian. His work did not have much devotional feeling—his Madonnas were handsome, worldly women in gorgeous Florentine raiment. He created a lasting type of Madonna with tender, dark eyes and sweet expression, but with a touch of justifiable pride and dignity such as we





THE VATICAN LIBRARY.

Rome.

This shows the great hall of the new library of the Pope's palace of the Vatican. It was completed in 1588, during the pontificate of Sixtus V, and is frequently called the Sistine Hall. The decorations show famous libraries and Church councils and are highly interesting. All the literary treasures of the old library are now here.

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see in the well known Madonna of the Harpies, where she sits enthroned on a pedestal that is decorated with figures of harpies. The chief merit of this picture lies in its exquisite coloring—the Virgin's robes are blended in deep blue, orange, and crimson.

While del Sarto was not reflective and introspective and his pictures could not be called intellectual, like those of Michael Angelo, he had rare gifts, such as the ability to illuminate a story clearly. In the Pitti Palace are his youthful St. John, the Pieta, the Holy Family, and a beautiful Annunciation. His Last Supper shows the artist's ability, but the picture fades into insignificance beside Leonardo da Vinci's great work. Del Sarto offers a splendid example of the kind of advance art has made toward its goal; of freeing itself from Gothic influence, of changing the old asceticism to something warm and more human, the advance made toward reason and away from tradition.

The name of Giorgio Vasari, 1512-1574, also belongs in the list of Florentine painters, although we are apt to place him merely as an historian of art. His fame has come to most of us through his *Lives of Italian Painters*. There are, however, many works of art in Florence attributed to Vasari, notably the famous ceiling decoration showing scenes from the history of the Medici family.

Antonio Allegri was born in 1494 in the town of Correggio in northern Italy. After he went to Parma and attracted attention by his frescoes, people spoke of him as Antonio Allegri of Correggio, and then, as his name was more often passed around among patrons of art, he became simply Correggio. He needed no other identification for there was none other from Correggio who could paint such pictures.

He was born twenty years after Michael Angelo, but lived only until 1534. As he was younger than Raphael by eleven years and outlived him by fourteen, he was painting at the same time that these two great men were executing their masterpieces. Of his earliest teachers we know little, and cannot in the small Italian city of Correggio find anything that might have inspired him. It is thought that he received his first training in the school of Ferrara, and he was later guided by the work of Leonardo. Then he acquired from Michael Angelo a liking for those figures that hang in midair or move swiftly through space; an interweaving of delicate reflections and transparent shadows about his figures was his characteristic means of expression. Correggio was the first master to create that peculiar atmosphere in which objects are but half revealed in softly blended light, and to delicate shading he sacrificed strength of design. Symonds calls Correggio "the Faun of the Renais-

sance," for his work was original and appealed most strongly to the emotions. Here was a man who was a "painter to his finger tips," an artist to whom the beauty of the human was distinguished from the religious and the classic, whose imagination peopled the world with laughing Madonnas, excited nymphs, happy children and angels.

A large part of his work was mural decoration and beside these frescoes he painted many separate pictures in oil, mostly religious. The earliest of his works, bearing the date 1514, now in the Dresden Gallery, is the great altarpiece of the Enthroned Madonna with the Saints Francis and Anthony, John the Baptist and Catherine. Leonardo's influence is seen in the blending of colors, but the picture displays the crudeness of youth and inexperience. The *Repose in Egypt*, in the Uffizi, which also belongs to his early period, shows more skill in coloring and is a charming idyl.

Correggio executed a *Diana in her Chariot*, for the Convent of San Paolo in Parma, treating the theme in a most poetic fashion. In 1520 he was commissioned to paint the cupola and choir of St. John at Parma. For the former he chose the *Ascension of Christ* as a subject, and for the latter the *Coronation of the Virgin*, both wrought in grandeur of conception.

To study the Correggio management of color we have his *Ecce Homo* in the London Na-

tional Gallery, for it is now as undimmed as though painted but a few years ago and is distinguished from all other pictures near it by its remarkable shading. Correggio's theme was the fulfillment of the old Hebrew prophecy concerning the coming of the Messiah, that he would be rejected and despised among men, a man of sorrow and grief. After the trial before Pilate, Jesus was scourged and a crown of thorns put upon his head and a purple robe over his body, while he was hailed derisively as King of the Jews. Then Pilate went forth among the people and said, "Behold the Man," the Latin form of which is *Ecce Homo*, the title of Correggio's picture.

It is a representation of the moment when Christ, clad in the purple robe, wearing the crown of thorns and with bound hands, comes forth on the balcony of the palace. When Mary sees her Son she swoons and is supported by a younger woman, supposed to be Mary Magdalen. In the doorway we see Pilate appealing to the mob with the words: "I find no fault in him. Behold the man." Correggio was not capable of depicting great tragedy, and the face of Christ, while expressing grief and pain, does not impress us as it should. The figure of Pilate is the best in the picture and is an excellent piece of coloring. Our attention in this picture and in the *Marriage of St. Catherine* is always directed to the hands, the drooping,

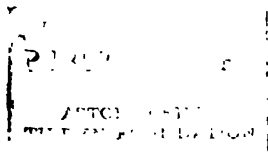
delicately tapered, long fingers. The study of hands and feet always interested Correggio, but there is really little difference in the hands of Christ and those of the women in the *Ecce Homo*.

We are probably more familiar with the *Nativity* or *Holy Night*, in the Dresden Gallery, than any other picture by Correggio. It shows the Christchild receiving the homage of angels and shepherds as he lies in the hay encircled by his mother's arms. All of the lighting in the picture comes from the nimbus about the head of the Holy Child. The face of Mary bending over the babe expresses the utmost tenderness and happiness, and some of the faces above are equally expressive, but denote earthly joy rather than the religious ecstasy we are accustomed to see in representations of this sacred scene. The angels suspended in midair are reminiscent of Michael Angelo, but Correggio failed to foreshorten these figures as the master did and his are therefore less impressive, though the contorted forms make the effect striking.

"To Correggio belongs the great praise of having attained the highest point of perfection in coloring, whether his works were executed in oil or in fresco." This was the opinion of Vasari and there follows in the biography a paragraph pointing out that in the business of drawing and composition Correggio could never have won a reputa-

tion. Light effects and coloring were without a doubt the two best features of this man's work, and though others may have surpassed him in richness and brilliancy of color, no one before him so perfectly solved the problem of shadow and light, and because of this command he produced landscapes superior to those of Raphael.

While tradition tells us that Correggio was a melancholy and retiring man, his work would lead us to believe him a man of joyous and artistic temperament. Childhood and youth were his favorite subjects; he failed in depicting old age. But youth, with rounded contours, with tender and roguish eyes, with bouyant vitality and heavenly innocence, he loved to paint, and these figures he permeated with the joy of living. For solemnity, seriousness, dignity and power he cared nothing. He sacrificed design, committed errors of form and set aside tradition in his portrayal of religious subjects. The greatest artists or the greatest men are those who express a more balanced appreciation of nature and man, and of things spiritual. Correggio was too limited to rise to the heights, because he was too much concerned with the merely sensuous loveliness of life. Sir Joshua Reynolds said of him, "His manner, designs and execution are all very great without correctness."





THE CUMEAN SYBIL.

Michael Angelo.

The Sistine Chapel. Rome.

No picture of a detail of Michael Angelo's painting does justice to the subject. This figure, for example, is part of the great mass of decoration of the ceiling of the Vatican Chapel and was intended to be viewed from the pavement seventy feet below. Only figures of great force and breadth of drawing, colored in broad masses, could produce a satisfactory result.

THE CUMFAN SYBIL

Michael Angelo

The Sistine Chapel, Rome.

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VENICE, Queen of the Adriatic, is distinguished not alone by the glory of her arts, but her peculiar geographical position, the romantic history of her founding and the memories of her day of great power, all help to distinguish her as one of the most enchanting cities of the world.

The Huns, with Attila at their head, in the Fifth century A. D. attacked the ancient Roman city called Aquileia. The inhabitants fled to the desolate islands of the Archipelago and to the long sand ridges that guard the lagoons from the sea. Each group of emigrants began a separate existence for itself, retaining as much as they could of their old religious customs. In time these communities grew together in a federation, each governed by its own tribune but meeting in a general assembly.

Pepin with his Frankish army attempted to invade the land, but he found such a network of small canals and the slippery mud banks impenetrable, and he was forced to retire to Milan. This taught the fugitives a lesson that they never forgot, and the triumph over Pepin is a story often retold by lovers of Venice. Realizing the danger of both the sea and land, the inhabitants chose as a future home for their state the group of islands half way between the sea and the mainland, first known as Rivo Alto, shortened into Rialto, but later changed for the proud name of Venice.

Venice became a power on land and was feared upon the seas. In her conflict with Genoa she came off victorious, and into her banks poured all that wealth which was soon to come forth transformed into art treasures, schools of painting, palaces along the Grand Canal, academies, splendid state functions, luxurious private life, and all that made Venice the "dazzling pleasure-garden of Europe" and the envy of the other states.

The earliest relations of Venice were with the Eastern Empire, but the Genoese war forced her to turn westward, and this brought her into contact with western thought, and it is consequently the Fourteenth century that marks the turning point in Venetian art. Before this she had been chiefly a Byzantine city, afterwards, she was chiefly European. By the end of the Fourteenth century she was largely Gothic, and was ready to advance with the rest of Italy into the Renaissance. Still there remained a touch of the fanciful and ornamental; a delight in brilliant colors and rich stuffs that told her Oriental heritage and which mingled with the more somber Roman art to form the early Venetian style.

The Bellinis were the true founders of the Venetian school of painting. Jacopo Bellini, father of the two great painters, Gentile and Giovanni, was born about 1400 and lived from ten to fifteen years after the middle of the century. He worked

with Gentile da Fabriano in decorating the Doge's Palace and followed his master to Florence, where he remained until 1423. There some boyish prank caused him to incur the disfavor of a high Florentine official and he was obliged to give up his art studies and he spent some time sailing from port to port on a merchant ship. In 1430 we again hear of him in Venice as a painter and teacher.

The Florentine influence is especially marked in the Bellini sketchbooks to be seen in the British Museum and in the Louvre. Jacopo's works do not exhibit any deep thought and they are somewhat prosaic and monotonous, but in spite of this he succeeded in expressing refined and dignified life without action or passion. He also succeeded in using splendid colors, lustrous, pure and mellow.

Of the two brothers, Giovanni, 1430-1516, was the greater. He passed through a number of stages of artistic development and never hesitated to try any method of treatment that appealed to him at the the moment. At first he seems to have felt the Mantegna influence, for there is the hardness and too evident attempt at correct drawing. In the Brera Gallery at Milan is his Christ Mourned by his Disciples. It is so somber and cold in its gray flesh tints and so severe in its drawing that we are glad to turn away from it to something warmer and softer. As Giovanni Bellini

grew in age he grew in power, and the hardness of line and mild, cold expression gave place to real dignity and significance. There is one quality lacking in all of Bellini's work; his composition, drawing and coloring are superb, but either he had not the power or the skill to represent movement.

The bust portrait of Doge Leonardo in the National Gallery, London, is perhaps the best known of all Bellini's works. It is a wonderful portrait, expressive of character. When Giovanni was almost eighty years old he painted the altarpiece of the Virgin and Child Enthroned, for the Church of St. Zaccaria in Venice. The figures are placed under a beautifully decorated Renaissance niche and show perfect balance. On the right stands the youthful St. Lucy and the voluminously draped figure of St. Jerome, while on the other side stand St. Catherine and St. Peter. The praying angel at the feet of the Madonna is a familiar Venetian motif. The coloring of this picture is exquisite; it seems to be bathed in the richest gold tones.

Gentile Bellini never succeeded in getting away from a soft, gentle way of painting that lacked any great individuality. The two brothers worked together for some time in the Council Hall of the Ducal Palace at Venice on a series of pictures of the Venetian war of 1177, but fire destroyed all of this work, and it was replaced by later Venetian painters. The portrait said to be of

Girolamo Malatini in the London Gallery is one of Gentile's pictures.

There were many celebrated Bellini pupils, to whom we are grateful for decorating the churches and halls of Venice, but in this large group there are only two whose names have remained in the limelight, Carpaccio and Cima Conegliano.

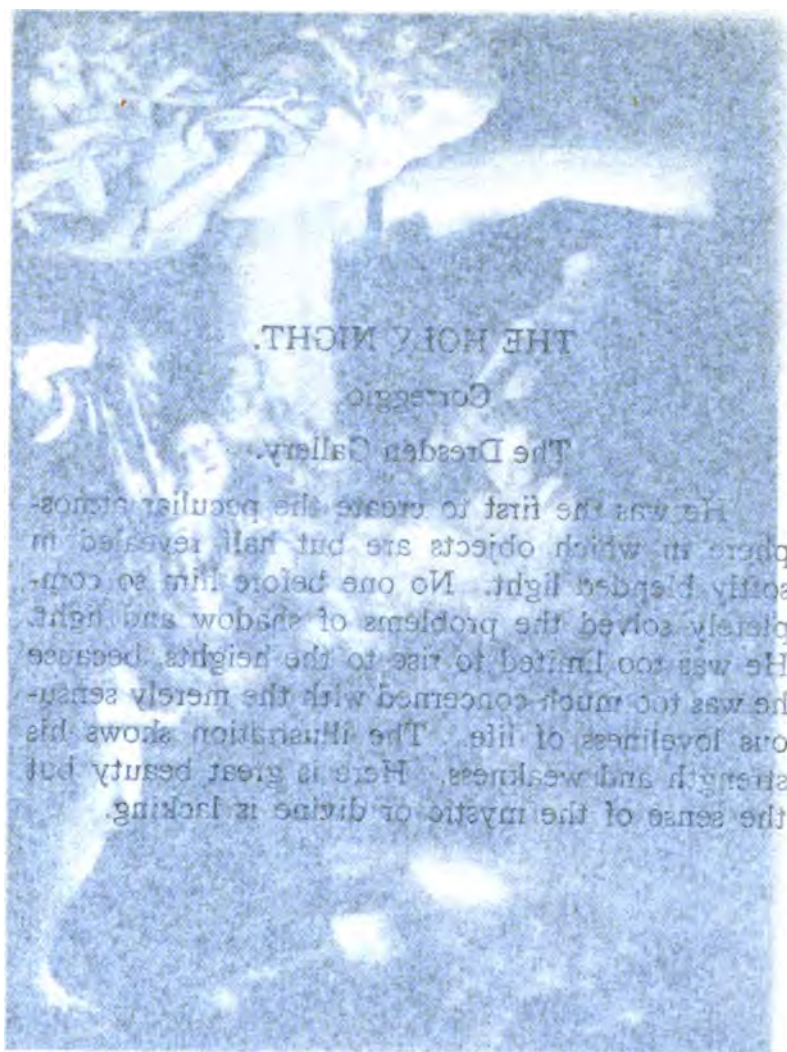
The Venetian painters were remarkable from the start for their exquisite use of color. In the Florentine work the coloring is a secondary consideration, even though it is often very fine, but the Venetians used coloring as an integral part of their pictures. Venice had enjoyed a longer period of peace and internal quiet than had any other Italian state and she also had great commercial prosperity. With this came a love of comfort and elegance, and in Venetian pictures of the latter half of the Fifteenth century we find little of the martyrdom, contrition or devotion of the earlier Christian paintings. Venetians were too much in love with life to paint pictures with only a semblance of humanity. Their Virgins and saints became real people, thoroughly enjoyable.

Giovanni Bellini gave the distinctive turn to Venetian art and from his time on it seems to have had one definite goal, and that was beauty. Beauty it sought in its own peculiarly Venetian way, which was the way of glorified reality and of

joyousness. This joy in life it expressed through radiant colors, light and shadows. Bellini began this work, but it was Giorgione, the first of the great Venetian geniuses, who was able to produce lovely gradations of tone.

Giorgione was born at Castel Franco in 1478 and at an early age was brought to Bellini's studio at Venice. Titian was born but a few years later and collaborated with Giorgione, but Giorgione, who was to have so few years to accomplish his work, seems to have been the more precocious and was the first to win fame. He was a tall, dignified young man with a hint of noble ancestry and enough self-assurance to win a nickname for himself, in true Italian fashion, while he was still a student. He became Giorgione, Great George. This youth, of whose parentage we know little, loved all things beautiful. He was famous as a composer, singer and lute player; a dreamer and at times an idler, but one of the most poetic of all Italian artists.

We hear of him only in Venice and in his birthplace, Castel Franco, where he went to fulfill a commission for an altarpiece. He founded no school, left no pupils but several followers, and the works now ascribed to him are few in number, for Venice, so proud of herself and lavish of her wealth, demanded Giorgione frescoes on the outer walls of some of her public buildings and time and



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THE HOLY NIGHT.

Correggio.

The Dresden Gallery.

He was the first to create the peculiar atmosphere in which objects are but half revealed in softly blended light. No one before him so completely solved the problems of shadow and light. He was too limited to rise to the heights, because he was too much concerned with the merely sensuous loveliness of life. The illustration shows his strength and weakness. Here is great beauty but the sense of the mystic or divine is lacking.



the elements have removed all of these pictures but a few great spots of color.

Critics of Italian art differ more about the extant works of this man than on any other subject. As soon as one assures himself and the public that a certain picture is a Giorgione another comes forth with positive proof that it is a Palma, a Lotto, or even a Titian, until the novice is at a loss to know what may be safely included as Giorgione's. We shall try to abide by the opinion of the best authorities, and if some recent research proves us in error at least the pictures we have included may be deemed Giorgionesque.

We are in the habit of hearing this artist's pictures called purely sensuous, and are apt ourselves to say that they are just lovely pictures of lovely people and lovely landscapes. We must add that the whole effect is harmonious; that the moods of the people and the moods of the scenes are one.

Giorgione excelled in treating historical scenes practically. Take for instance *The Finding of Moses*. There in the center sits the Egyptian princess, all interest and tenderness as the child is brought to her by an attendant. The scene depicts the court of a Venetian princess, lords and ladies are grouped in graceful attitudes, and there are pages, musicians and dogs. The Venetian costumes are rich in coloring and the whole scene is

enchanting, but it is not at all our historical conception.

In the Pitti Palace is the *Three Ages of Man*, long attributed to Lotto but now generally believed to be the work of Giorgione. A strong family resemblance exists in the three faces and some have found in the young man the portrait of the artist himself and suggest that the older man was his father and the boy a younger brother. The painting is wonderful and by its skillful handling of light and shade in modeling the figures, and the fine gradation of color and blending of tints, it stands far above any earlier Venetian painting, and we see even in black and white reproductions how perfectly Giorgione expressed the different kinds of interest each of the three men takes in the letter under consideration.

The numerous copies and many imitations of Giorgione's work tell us of his popularity and success, and he was just fairly started on the way to greater fame when he died in 1501 at the age of thirty-three. Some attribute his death to the plague that visited Italy at that time, but Venice preserves a legend of her own. A fellow painter, *Morto da Feltri*, and Giorgione were the greatest friends and for a time lived together. But *Morto* betrayed the trust Giorgione placed in him by running away with the fair maiden whom the latter passionately loved, and the falseness of his

lady and treachery of his friend so wounded the sensitive soul of the artist that he died of a broken heart.

Tiziano Vecellio, known to us as Titian, was the greatest of the Venetian painters, greater than Giorgione, Tintoretto or Veronese; not that they did not frequently rival him but because of the general uniformity of excellence, the evenness of perfection that is shown throughout the long series of masterpieces. It was he who gave to the peculiar method of Venetian painting its full development. He was born at Cadore, a picturesque spot north of Venice in the frontiers of the Tyrol, in 1477(?) and it was here that the little Tiziano of the honorable family of Vecelli first gave evidences of his great talent.

He was still a young boy when his father, Gregorio, took him to Venice and placed him under the instruction of Sebastian Zaccato, whom he soon left for the more famous Bellini School, and it was here he met Giorgione. The first serious mention of Titian's work is in 1507-1508, when he was associated with Giorgione on fresco work. Biographers tell us that his next picture was the Presentation of the Virgin in the Temple, which is now in the Academy of Arts, Venice, and mention as his first portrait that of Catherine, Queen of Cyprus; the original may be the unhappy Catherine in the Dresden Gallery.

Then we find him in Padua decorating the walls in the Scuola del Santo, and next he is fulfilling a commission first given to Bellini by Duke Alfonso of Ferrara, one that Bellini could not carry on because of his old age. It was for this same Duke that Titian painted the famous Tribute Money now in the Dresden Gallery, and the Bacchus and Ariadne of the London National Gallery. For these and others, among them the portrait of Lucrezia Borgia, the first wife of Alphonso, he was most liberally rewarded. It was at this time that he formed a friendship with the poet, Ludovico Ariosto, who celebrated him in his *Orlando Furioso*. Upon his return to Venice he painted many pictures for the churches, among them the death of St. Peter the Martyr which Vasari considers Titian's most finished work, and the Assumption of the Virgin now in the Academy at Venice. Pope Leo X invited him to Rome while Raphael was executing one of his finest works, but the invitation was evidently of no urgent kind, for he seems to have preferred to remain in Venice and to continue decorating palaces and churches.

In 1530 Cardinal Ippolito de Medici, nephew of the Pope, invited Titian to the court at Bologna where the Emperor Charles V was to meet Pope Clement VII. Titian came and met the Pope and Emperor and painted a portrait of the latter in full armor that was so pleasing to Charles

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MADONNA AND CHILD ENTHRONED.

Church of St. Zaccaria. Venice.

Giovanni Bellini.

1430-1516.

Painted by one of the great artists of the earlier Venetian School, the balance of the triangular arrangement is exact. On the right are St. Lucy and St. Jerome; on the left St. Catherine and St. Peter. The coloring is exquisite. It seems to be bathed in the richest gold tones. A correct draughtsman and superb colorist, he seems to have lacked the power or skill to represent movement.

MADONNA AND CHILD EMBROIDERED.

Church of St. Isidore. Venice.

Giorgio Bassi

1880-1882

Painted in gold, the ground of the earlier
Venetian School, the balance of the light and ar-
rangement is exact. On the right are St. Lucy and
St. Barbara; on the left St. Catherine and St. Peter.
The coloring is exquisite. It seems to be painted
in the richest gold tones. A perfect draughtsman
and superb colorist he seems to have lacked the
power or skill to represent movement.

that the artist was ever after under his patronage. Titian returned to Venice with his fame and fortune made, and all the nobles and beautiful ladies and poets were anxious to have Titian portraits. Then the artist was able to build a home for himself in the small town of Biri, to live quite luxuriously and to gather the witty and accomplished men of his day about him, among them the so-called "literary ruffian," Pietro Aretino, the "friend of Titian and the scourge of princes," as he styled himself. One of the master's finest portraits, now in the Munich Gallery, is that of the profligate Aretino.

In 1546 he was again asked to go to Rome and this time he accepted the invitation. There he met Vasari, who was decorating a hall, and it was at this time that Titian painted the remarkable picture of Pope Paul III and his nephews which is now in Vienna. While in Rome he also painted the Venus and Adonis and a Danae. Vasari relates how he and Michael Angelo went together to see Titian in the Belvedere where he worked, and he showed them a picture of a Danae in a shower of gold and they praised it highly. When they left Michael Angelo had much that was good to say of the Venetian, but deplored the fact that at Venice they did not know how to draw well, for "if Titian had been assisted by art as by nature, especially in imitating life, no one could surpass him, for he

has the finest talent, and a very pleasant and vivacious manner."

From Rome Titian journeyed to Florence and Vasari tells us he was no less astonished at the rare works of art in that city than he had been in Rome. But he could not remain long in Florence, as Charles V sent for him to come to Augsburgh where he held his court. The Emperor was so delighted with the Titian portraits that he would never afterward be painted by anyone else, and for each portrait done Titian received one thousand crowns of gold, and was knighted, with an additional provision of two hundred crowns from the treasury of Naples. The incident which is often retold occurred at the court of Augsburgh while Titian was at work on the Emperor's portrait. The artist dropped his pencil and Charles picked it up, and when the artist protested Charles handed it to him, saying that Titian was worthy to be served by Cæsar.

After Charles' death Titian left Augsburgh and went to Italy, where he passed the remainder of his life. He perished in the plague of 1576, and although a law had been made whereby no bodies should be buried in the churches, even in that dreadful time of distress and sorrow people protested against carrying the body of the great Titian out of the city and he was buried in a tomb in the Church of Santa Maria dei Frari, and on a severe

black marble slab was inscribed simply his name, Tiziano Vecellio.

Titian's great contributions to art were first his superb coloring and then the introduction of perfectly developed portraiture. He was a painter of nature and like Giorgione he saw the beautiful in nature. Although he was not a profound student of man, he was a great interpreter of life and had a certain fine appreciation of nature. He paved the way for the great Velasquez by his new method of blending oil colors.

It is difficult to name a subject that he did not use; sacred, historical, mythological, allegorical, idyllic themes he pictured. Landscapes and architecture he used as accessories and as a portrait painter he stands supreme. He began his career by holding to the calm, steady manner of Bellini, but he advanced in all ways as the years went by and in later life the possible freedom of the oil technique became apparent to him and he laid the foundation for the splendid school of oil painters of the Seventeenth century.

Among the early Titian masterpieces is the famous Christ of the Tribute Money. This peculiarly beautiful Christ is often compared to Leonardo da Vinci's Christ of the Last Supper. Titian succeeded in portraying a calm, gentle face without weakness, a refined, intellectual face that shows strength with compassion and is in strong

contrast with the crafty, cunning face of the Pharisee acting as spokesman. The chief excellence of this composition of Titian's lies in the glowing color and the beauty of Christ's face. The details of hair, the modeling of the hands, the arrangement of drapery are most delicately treated. The old method of surrounding the head of Christ in a golden halo had given way now, but Titian still retained a part of the old symbol by painting three points of light over the sides and top of the head, the mystic emblem of the Trinity.

When Titian conceived and executed the Assumption for the Church of the Frari he rose to the highest rank among Renaissance painters. Like Leonardo's Mona Lisa, the central figure of Mary is a blended, collective type rather than the portrait or idealized picture of any one woman. She is represented at her death, being borne by angels to heaven, a figure of life and motion. The heavy draperies twisting about her body show the swiftness of the ascent; the face is lifted in rapture; the arms are extended and hands turned outward in appeal. The figure, the features, the hands, the strong throat are all those of a robust woman who in her red robe and blue mantle stands upon the clouds while the child angels rise with her superb figure through the glowing sky. Below the bearded, seafaring apostles gaze after the ascending figure, and from above the Heavenly

Father with his angels floats down to receive her. Mrs. Jameson in her *Sacred and Legendary Art* says in summing up her criticism of this huge picture—the canvas is over twenty-two feet in height—“mind and music and love kneaded, as it were, into form and color.” Since the destruction by fire (1867) of Titian’s *Death of St. Peter, Martyr*, the *Assumption* has generally been accounted his greatest picture.

Titian painted many lovely Madonnas among which are the *Madonna of the Rabbit* in the Louvre; the *Pesaro Madonna* in the Church of Frari, Venice; the *Madonna of the Holy Family of the Lamb*, also in the Louvre; the *Madonna of the Cherries* in Vienna, and the *Madonna and Child with Saints*, also in Vienna. The charm of motherhood greatly attracted him and he portrayed mother love most realistically and with an intensity that few have rivaled.

Among Titian’s most mature and important works are the series of allegorical subjects that he executed for the Pardo, and it is not surprising that the greatest artist of sensuous beauty should have found special delight in the fabled world of the Greeks, that joyous world full of the charm of human beauty. One of these is the *Bacchus and Ariadne* painted for the Duke of Ferrara, and pictures a mood of wild rejoicing.

Let us now consider Titian as a portrait painter. His work along this line was even, balanced. He did not do snapshot photographic work; that is, he did not paint the expression and attitude at some one particular moment when the sitter was experiencing a certain emotion; neither did he portray accurately all the faulty features as did the Romans. Instead he painted men as they looked when they were on guard, when they revealed neither the best nor the worst that was in them. As a result of this method the portraits are intimate, and yet leave something to be imagined about the man and his character.

Titian gave great care to the painting of the hair and hands of his subjects. It was he who made auburn hair so popular that his name is now applied to it. As he devoted himself to painting only and lived to be an old man, the number of his works is large. His designs are not always above criticism and at times his drawings were undeniably faulty. In coloring, however, he was supreme; Tintoretto was the only painter who ever succeeded in approaching the golden tone of Titian's pictures. How this was produced has been a perplexing problem through many ages, and artists have even gone so far as to remove the outer layer of paint from Titian's pictures, believing that he used certain colors beneath

all heaven bending
in the robes of the Virgin and the kneeling Mage,
and there is the kneeling of agonousness and
passion, just so many figures were ordered and
battered and brought of composition. We feel that
space was there and the figures were put in to fill
it with little thought of composition. We feel that
this picture is primitive in its grouping. The

The National Gallery, London.

Caraccio

MADONNA ENTRENCHED

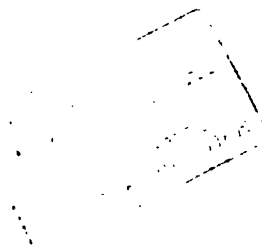
MADONNA ENTHRONED.

Carpaccio.

The National Gallery. London.

This picture is primitive in its grouping. The space was there and the figures were put in to fill it with little thought of composition. We feel that possibly just so many figures were ordered and paid for. Yet each figure is an exact characterization, and there is the feeling of spaciousness, and in the robes of the Virgin and the kneeling Doge, the joy in richness and color so strongly marked in all Venetian painting.





to give those glowing flesh tones, but have reached no solution.

Titian's figures do not stand out like those of the Florentine painters, but seem to melt away into the background. Combined in his works we find the excellencies of Correggio and Giorgione, with the coloring that raised Titian above all other Venetian artists and won for him the title of "the painters' painter." He aimed at truth and no one surpassed him in the realistic imitation of nature. His work is dignified and sensuously ideal, and he never through all the years of his life allowed his great popularity to lead him into a careless manner of working, but carried his art on to greater freedom of execution and higher perfection.

Giacomo Palma (1480-1528) called Il Vecchio, The Old, to distinguish him from a nephew, was a successor of Giorgione, and some of his works have been attributed to this other artist and to Titian. He was popular among the Venetians because his work was truly in their spirit. His softly rounded forms of women and children, his brilliant coloring and splendid costumes made him a much sought artist. It was he who made the half-length portrait popular, and in Vienna we find a number of these half-lengths of beautiful women robed in gorgeous Venetian garments.

His Adoration of the Shepherds in the Louvre is a charming idyl, as lovely in its way as any of this type of Venetian pictures. Although he painted pretty landscapes and fine portraits, his work lacks vitality. A peculiar haziness overhangs all of his pictures and seems to purposely cover up some lack of knowledge of the figures to be drawn.

Jacopo Robusti was born in 1518. His father was a dyer, Tintore, and when a youth the son became known as Tintoretto, "the little dyer." He painted pictures upon the walls and pavements of his home, using the colors from his father's vats, until his father decided to send him where he could make use of his talent. Titian accepted him in his studio, but for some reason the youth was soon expelled, probably for daring innovations.

Tintoretto was not discouraged by the rebuff, for though it is said that Titian angrily said Il Tintoretto would never be anything but a dauber, he continued his studies. Like most Venetians he had a natural instinct for color, but he realized he must study drawing for further advance. His goal was to approach Michael Angelo's skill in portraying form and Titian's mastery of color, an ideal high enough for any novice.

Tintoretto was an innovator, he continually sought new things, and as a result his work is unequal, now rivaling Titian's and again positively incorrect. For several years he spent the greater

part of his time frescoing the outer walls of houses, often receiving nothing but his expenses for the labor. When these decorations attracted attention he was commissioned to paint two altarpieces for churches; for one he painted the Last Judgment. Then came his opportunity to achieve fame, when the Confraternity of St. Mark's asked him to paint the Miracle of the Slave.

The number of Tintoretto's works is astonishing and some are of an amazing size, one being seventy-four by thirty feet. The Last Judgment was undoubtedly inspired by Michael Angelo. It is a picture of a horrible catastrophe, a picture of many forms rushing to destruction and some few are struggling toward light.

The Presentation, in the Maria dell' Orto, Venice, is of a maturer age. The small figure of the Virgin stands out in the bright light surrounded by shadows. Reality and mysticism are combined in the scene and the long flight of steps with the clustered groups of old and young are wonderfully well arranged.

One of the St. Mark's pictures is the Finding of the Body, and is a splendid example of the heights to which Tintoretto could soar, for by the time the artist painted this picture he had mastered the effect of light and shade, and the scene is a graphic description of the finding of St. Mark's body.

When the great Halls of Assembly in the Scuola di San Rocco were to be decorated, a number of artists were asked to prepare preliminary sketches for composition. We know that Veronese was among the number, as was Tintoretto, and when the artists and the judges were assembled for the purpose of viewing the sketches, Tintoretto astounded them all by tearing away a cartoon from the ceiling of the refectory and showing them a finished picture, Saint Roch in Glory. It is not difficult to imagine the surprise and indignation with which the gathering viewed the work.

Tintoretto made no attempt at apology. He simply said he hoped they were not offended but he knew no other way. Some of the competing artists were so enraged that they withdrew, but the excellence of the work had to be acknowledged and the commission fell to him. He was given an allowance of one hundred ducats annually, which was to continue as long as he lived and for which he was to furnish no less than three pictures a year.

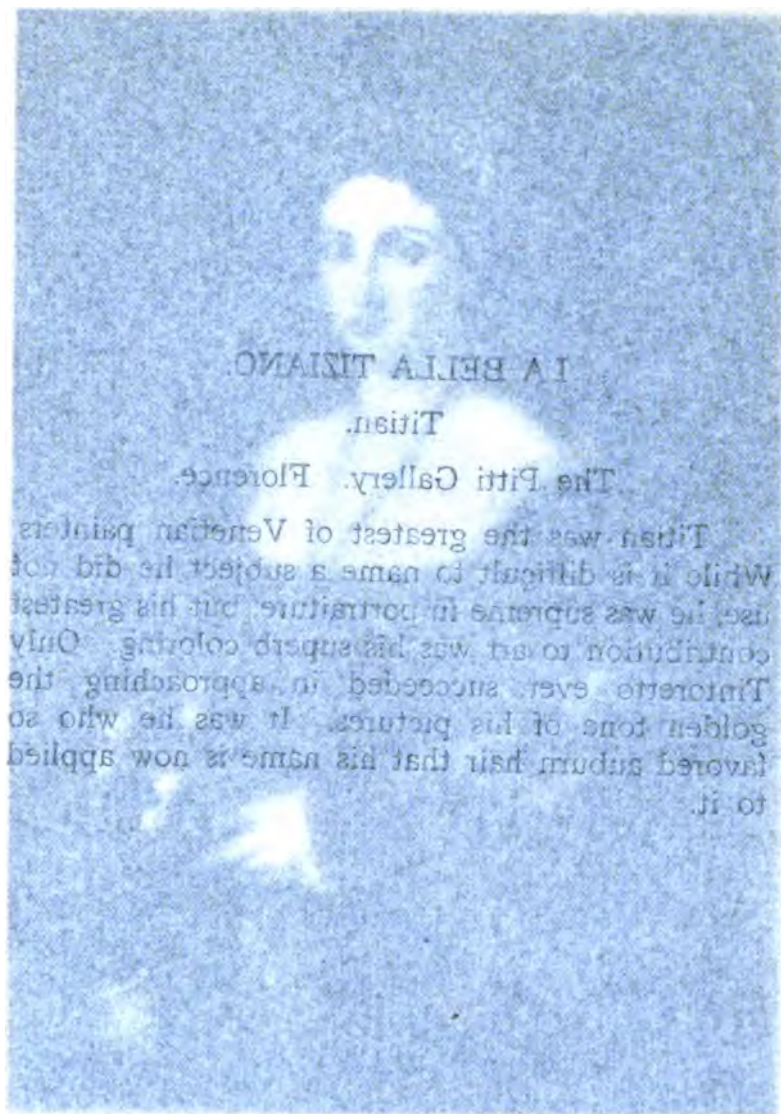
The scheme of decoration was probably decided upon after a study of Michael Angelo's Sistine Chapel frescoes, although the entire work was governed by the fact that the building was dedicated to Saint Roch, patron of Mercy. The upper hall paintings were concerned with the acts of divine mercy and deliverance. On the ceiling were the important miracles performed for the He-

brews. At one end of the hall was depicted the scene of the Fall of Man, picturing the eating of the forbidden fruit in the Garden of Eden, and on the opposite wall was the Feast of the Passover, the eating in accordance with the law. Some of the others were the Manna in the Wilderness, the Miracle of the Loaves and the Last Supper. The Crucifixion was in the refectory opening from the Great Hall. This was intended to typify the greatest gift of mercy, and on either side of it were scenes from the events immediately preceding it. In the Central Hall are ten more pictured miracles, representing Biblical stories of deliverance from danger, restoration to health and provision for the hungry. Tintoretto's task was most difficult, for the light in these halls all comes from the windows placed very high in the walls and therefore the spaces below are shadowed and require a different treatment from well-lighted spaces. Consequently we are apt to misjudge some of these paintings when we see only the printed copy. True, they are often roughly executed, but in their original setting are more effective than a more finely finished picture would be. Moreover, Tintoretto had independent ideas about the amount of time and skill that should be expended on a picture. If the subject was uncongenial to him, he would not give it the same whole-hearted devotion that he did to one of his own choosing.

Frequently Tintoretto has been compared to Michael Angelo, for there is the same untamed spirit and overwhelming desire to express all the emotions that surge through him. The chief difference in the two artists was that Michael Angelo was a Florentine, somber and sculpturesque in his paintings, while Tintoretto was a Venetian, light and gay, in love with color and action.

The Marriage of Cana, in Venice, is a striking example of Tintoretto's work and on a like large scale is his Paradise, which Ruskin said was "the thoughtfulest as well as the mightiest picture in the world," while others have ranked this painting as a splendid failure. It was in 1587 that the picture by one Guariento of Padua was deemed unworthy to decorate the Great Council Hall of the Ducal Palace, and a new painting was required to cover the whole side of the wall. Veronese was asked to execute the colossal work, a Paradise of his own design, but he died before completing even the preliminary sketches. Tintoretto begged the senators to let him have the commission, saying, "Give me Paradise now for I am not sure of it hereafter." He began this picture at the age of seventy-one, and it seemed to him to be one more difficulty such as he loved to conquer. It was the greatest attempt ever made by a Venetian master.

As a painter of battle scenes Tintoretto was famous in his day and in the Ducal Palace may



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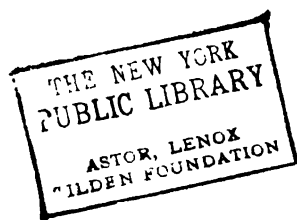
LA BELLA TIZIANO.

Titian.

The Pitti Gallery. Florence.

Titian was the greatest of Venetian painters. While it is difficult to name a subject he did not use, he was supreme in portraiture, but his greatest contribution to art was his superb coloring. Only Tintoretto ever succeeded in approaching the golden tone of his pictures. It was he who so favored auburn hair that his name is now applied to it.





be found several examples, for which his impetuous and emotional style was well adapted. His portraits are rich in silvery color and are invariably carefully executed, but we do not find them equal to Titian's. There is a portrait he painted of himself in the Louvre, supposed to have been executed when he was at work on the large Paradise, and therefore shows him as an old man; dressed in black against a black background, the curly white beard and closely cut hair appeared the more striking. His great dark eyes tell us that his spirit has remained young in spite of his white hair, hollowed cheeks and deeply lined face.

There are several admirable portraits by Tintoretto in the Dresden Gallery, one a three-quarter length picture of a man about thirty-five years old. He stands beside a table, this man with the high forehead and deeply set eyes, and his dark hair and beard add to the impression of a fiery, furious nature. Tintoretto did not possess the calm, intellectual art of Titian. He attempted to steal on a man, read, paint him when some particular expression was dominant.

Paul Veronese, 1528-1588, really carried out the peculiar characteristics of the Venetian school more successfully than did Tintoretto, even though he was not born in Venice and did not live there until he was prominent as a fresco painter. He was the son of a sculptor, who gave him his

first instruction in drawing and modeling. It was soon evident that his talent could better be expressed in painting than in sculpture and he was sent to the studio of an uncle, a painter of some repute, from whom he learned the ease and grace of composition that marks his later work.

His first important enterprise was the decoration of the Cathedral in Verona. Although younger than the two excellent Veronese artists he assisted, he surpassed them and won his reputation. After this commissions came rapidly and he went from city to city filling orders.

In 1555, his fame partially made, Veronese came to Venice with a letter to the Prior of the Monastery of St. Sebastian, and soon secured a commission to paint a Coronation of the Virgin for the Church of St. Sebastian. This work, the coloring done in a daring and forcible manner, evidently pleased the prior and all the church dignitaries, for Veronese soon acquired the exclusive right of decorating St. Sebastian. After the completion of the Coronation he painted three scenes on the ceiling of the church from the life of Esther. These pictures are unusually well preserved and with their decorative details of cupids, fruits and flowers inset in the carved gilt framework, produce an effect of considerable beauty, and we can readily understand why the Venetians loved Veronese more than many of his excellent contemporaries.

All of the pomp and ceremony of Venice was painted into this history of Esther.

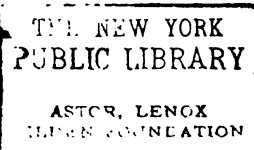
Of all the St. Sebastian pictures the one representing the saint for whom the place was named, on his way to martyrdom, is by many critics considered Veronese's chief work, but one is apt to feel in studying this painting that the artist lacks sympathy with his subject. He was at his best when painting pageants, court scenes and festivals.

In 1560 we find Veronese assisting in designing a villa, the Villa Barbaro at Maser, a good example of the kind of patrician country houses which were becoming more and more popular with the Venetians. The walls of this villa are of white stucco and the decorations free from gilding and too brilliant colors. Veronese decorated many of the walls and proved himself capable of producing most charming effects without the earlier manner of emphatic coloring, and he also painted the nymphs and gods in more classic attire, leaving the jewels and velvets for the real Venetian personages.

After two years spent on this work Veronese returned to Venice and engaged upon a picture which was the beginning of the great supper scenes celebrated throughout the world. This was the Marriage of Cana, now in the Louvre. In June, 1562, Veronese signed the agreement to produce in twelve months a painting of the marriage feast

representing the miracle of the changing of water into wine. The contract, which was with the prior of San Giorgio Maggiore, is still in existence and states that the prior is to supply the canvas and colors, the painter's board and a cask of wine, and in addition three hundred and twenty-four ducats; not a great sum for the work of a Renaissance master. This is, next to Tintoretto's Paradise, the largest oil painting in existence, and though it contains more than seventy-five figures, most of them are portraits of some excellence.

In the foreground of this remarkable picture there is a group of musicians. One, robed in white silk playing the viol di gamba, is Veronese himself; Tintoretto accompanies him on the viol; Titian, grey-haired and robed in red, plays the contrabass and Bassano the flute. In groups about the tables may be seen Francis I, Charles V, Eleanor of Austria and Mary of England. In that company there is scarcely any similarity of faces, for Veronese delighted in uniting all the most prominent personages as pleased his fancy. The attitudes of the men are easy and natural and their faces show strength and vigor, while the women are splendid in bearing and dress, but there is often a hint of coarseness in their features. The religious aspect of the painting is almost negative and we forget that it was painted for a church. The figures of Christ and the Madonna are placed so far into





THE MIRACLE OF THE LOAVES AND FISHES.

Tintoretto.

Metropolitan Museum of Art. New York.

The number and size of Tintoretto's pictures is astonishing. The picture is too large to be reproduced in its entirety. This detail shows Tintoretto a true Venetian, in love with color and action. The chief interest of this illustration for us centers in the costumes, for here we have an elaborate picture of a Biblical subject in which each of the figures is robed in a Venetian costume.

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THE MURDER OF THE CATALAN PRISONERS.

the perspective that even the halos about their heads do not call our attention to them until after our eyes have dwelt for some time in the foreground with its interesting groups. This picture was such a success and such a satisfactory style of painting for Veronese that he continued painting supper scenes, some of which remain in different galleries, though many have disappeared.

Veronese went to Rome in 1564 and for the first time saw the works of Michael Angelo and Raphael, and also the antique originals and copies that Rome possessed during the Sixteenth century, and was deeply impressed.

Veronese did not seem to care to paint the nude figure, for it gave no opportunity for the magnificence which he could so well paint and which Venetian patrons preferred. Neither could he properly express tragedy. There is a Veronese Crucifixion in St. Sebastian's that was painted by the artist late in life. The black and white print gives us a dramatic effect wrought with devotion, but in the original painting Veronese's vivid coloring makes us forget the true significance of the scene. The delicate figures of Christ and Mary Magdalen have been frequently compared to the work of Correggio, and the cross is a marvelous piece of woodwork.

The pictures that caused Veronese to be brought before the Inquisition in 1573 were the

Feast in the House of Levi and another work that he painted for the cloister of Monte Berico. Venice was celebrated as the home of freedom of expression and usually set aside inconvenient decisions of the Holy See. Veronese introduced into this picture a dwarf with a parrot, dogs, soldiers in German armor, and a few nude subjects, to which the good people, and especially the nuns, objected. To the questions of the Inquisitors Veronese replied that he believed that only Christ and his disciples were present at the feast but he had space left and therefore adorned it with imaginary figures. After removing a few of the objectionable features he was liberated and became even more popular, since the Tribunal had spread his fame through the trial.

He died at the age of sixty and was buried in the Church of St. Sebastian where some of his finest works serve as his monument.

The influence of the Venetian school is difficult to estimate, for it not only fostered the schools in Italy, such as sprang up in Verona, Vicenza and Brescia, but Rubens found his inspiration in Titian, Velasquez followed the type of Venetian landscape, and Goya's work, in which there is considerable Venetian influence, is said to be the original of French painting in the second half of the Nineteenth century. Thus it would seem that the Venetian school is still in existence, while the Florentine school has known but one

brief resurrection, the English Pre-Raphaelite movement.

IN the work of Michael Angelo, Leonardo da Vinci and Raphael, the Italian awakening in painting reached its height. After their deaths began the gradual decline. These men had attained the limits of human achievement in their own line and as no new ideas and sentiments were introduced into art, it declined from its zenith. This was not true of Venice, as we have already seen. She possessed a distinct and independent art of her own, and therefore her painters were putting forth their best efforts when those in the other parts of Italy were falling into decadence.

This later age of Italian painting is known as the Baroque period. There is a sameness about all of this art, and the rules and precepts by which it is governed have been borrowed or learned from the previous century and the form is entirely classical.

Guido Reni, a pupil of Raphael, was one of these artists. He painted the famous *Aurora* now in the Palazzo Rospigliosi in Rome. Forms and figures in this work are thoroughly classic in spirit. At times Reni shows the other side of Baroque, sentimentalism and naturalism, as is displayed in the *Crucifixion of Peter*, a *Pieta*, and an *Assumption*.

There is a certain crudeness or perhaps a coarseness in the work of Domenichino, another artist of this period. His work, no matter what his theme may be, is never soft or smooth. In painting the Last Communion of St. Jerome, he illustrated the wasting and suffering of the aged body with a realism that makes us shudder. The ceiling frescoes of the Palazzo Costogneti at Rome, which Domenichino wrought with comprehension and power, tell the story of the Triumph of Christianity over the fallacies of the Renaissance.

The one innovator and the man whose name stands foremost among the Baroque painters is Caravaggio. He was born in the place whose name he bears, the son of a stonecutter. He went to Florence where he met Tintoretto, and then to Rome where he became a protege of Cardinal del Monte. At first he was successful and received commissions for a number of church altarpieces and also painted a portrait of the pontiff. But he did not have the disposition to lead a quiet life and soon he and his wild companions got into all kinds of scrapes. He began a nomadic career, traveling from village to village throughout Italy. He died at the age of forty, a refugee from justice.

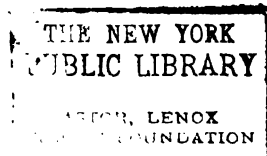
Caravaggio's place in the art world is unique. He came from a region that had no art traditions, from a family none of whom were artists, and he received no art education whatever. "The

democratic painter" he was called, for he would acknowledge only the beauty and charm of the plebeian class and had no use for those of rank. Frequently he painted his people in rags and tatters, with calloused hands and swollen feet. At first he showed a Venetian influence in his bright, vivid coloring but as he advanced he abandoned these bright tones for somber black and slatey grays. His *Woman Playing a Lute*, in Vienna, is characteristic of his use of the peasant class as models. Here he shows his power over light and shade in the bright young head bending over the instrument and the light, homely garments standing out against a dark background.

After him there was nothing new in Italian painting. Inspiration seemed to have fled, or else the artists realized too keenly the superiority of those masters of the previous century and knew the futility of competing with them. To find more subject matter for our study of painting we must turn to the North and discover what the activity of other nations has seen in art. Flanders was the first country to feel the stimulus of the Italian painters.

PREVIOUS to the Fifteenth century we know of no Flemish paintings aside from miniatures and illuminated texts. The people of Flanders had long been engaged in struggles against the neighboring powers and it was not until the Dukes of Burgundy, in the late Fourteenth century, began to extend their rule over the Low Countries that Flanders enjoyed a period of peace, conducive to the development of commerce and culture. Through trade with Spain, Italy and France, Flanders became a wealthy country. This new power made her able to defy both Germany and France and at the same time gave her the leisure and means to develop the fine arts. To the courts of the dukes and to various prosperous towns, painters, sculptors, decorators and miniaturists came, and in their various groups worked out a characteristically Flemish school of painting.

The famous Van Eyck brothers were born in the village of Maaseyck, in the Duchy of Limbourg; Hubert about 1366 and Jan a number of years later. Their father was a painter, their sister Margaret is said to have been famed in her own day as a portrait painter, and another brother, Lambert, is mentioned as an artist. The district in which they lived was famed for its miniaturists and monasteries where work for text illumination was done, but Limbourg was also in a district where petty warfare continually menaced peace and pros-





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THE COMMUNION OF ST. JEROME.

Domenichino.

The Vatican. Rome.

During his life time Domenichino's work was compared to that of Raphael and in respect to color, richness and the depiction of character the Venetian was a great painter, but he lacked the simple directness which is an essential quality of great art.

THE COMPLETION OF THE WORK

Domestication

The Velociter

During his life Domestich's work was compared to that of Rabelais and in regard to color, rhythm and the definition of character the Velociter was a great success but he lacked the simple directness which is the essential quality of great art.

perity and consequently, except in the monasteries, artists found little encouragement. Therefore, the elder brother Hubert went to Ghent to try his fortune. He soon found rich and influential patrons and he was invited to different courts to execute works for the dukes, finally setting up his studio in Bruges, where his younger brother and pupil, Jan Van Eyck, worked with him.

To these two Van Eyck brothers the art world owes, not the invention of the use of oil in painting but the discovery of a practical manner of using this method. The story of the discovery, in which most of the credit is given to Jan, is as follows. After spending much care on a certain panel of wood, and after designing and painting a picture on it, Jan Van Eyck, as usual, placed his picture in the sun to dry. When he discovered that the heat of the sun had split the wood and his work was ruined he was almost in despair. Then and there he determined to find an oil that would not require the heat of the sun to dry it. After much experimenting he found that linseed oil and nut oils boiled with other ingredients would answer the purpose. In this way he made a new kind of varnish that was not only impervious to water and dried in the studio, but that also gave clearer, truer and more transparent colors. This was a colorless varnish, whereas previously umber had been combined with oils, darkening the colors.

As far as we know, this was the Van Eyck mode of procedure. They drew the outline on a coated canvas ground, stretched so that no oil could penetrate it. Then they did the under painting in a warm, brownish glazing, extremely thin, so that the light ground could be seen through it distinctly. Next they applied their various colors, thinly where lights were required, and more thickly in the shadows. By the thinner mixture they were enabled to work in a free manner with the brush and could fuse the colors as they desired.

History long denied Hubert Van Eyck his proper place in art, but Twentieth century authorities are convinced that the highest developments of the period were due more to him than to his more famous younger brother. The difficulty in determining the comparative values of the work of the two men lies in the fact that of all the paintings attributed to Hubert Van Eyck there is but one we are sure is genuine and historically authenticated. That one is certified by an inscription and is the large altarpiece painted for the Burgomaster of Ghent and his wife. It was intended for their mortuary chapel in the Cathedral of St. Bavon at Ghent.

This altarpiece of the Adoration of the Lamb, as it is known, was begun about 1415 and was not completed when Hubert died. Although Jan took up the work and finished it, it was never-

theless a Hubert Van Eyck creation. It stands to northern art as Masaccio's paintings stand to Italian, as the beginning of a revolt against all idealistic style, and is a return to nature. Upon this and the few smaller paintings which may be the work of the same hand, rests his claim to the title of father of modern painting in the north of Europe. There is no doubt that he was the founder of an entirely new school of painting. The power to render life was one of the great contributions of the Van Eycks and the Italians of the same period frankly acknowledged their inferiority to the Lowlanders in this regard.

Hubert Van Eyck died in 1426, and Jan, who lived until 1440, fell heir to his brother's renown and for long received all of the credit for the founding of the new school. In 1425 he became court painter for the Duke of Bavaria, next Philip the good of Burgundy became his patron, and in 1428 he sent Jan to Portugal to paint the portrait of the Infanta Isabel, of whose rare beauty Philip had heard and had determined to seek her hand in marriage. With all his travels we find no mention of his ever having visited Italy or of any communication with Italian artists, except such few as visited Bruges.

We have a long series of Jan Van Eyck's dated pictures in which he develops the style of his brother, but instead of the seriousness and

thoughtfulness of Hubert, there is a delicate treatment. He gives the greatest care to details and sacrifices freedom of drawing and powerful effects. The earliest of his known works was the Consecration of Thomas a Becket as Archbishop of Canterbury, in which he delineated painstakingly the interior of the church. This picture was dated 1421. Jan Van Eyck painted a number of Madonnas, mostly small pictures; in fact, he never aspired to large works, which was well, for his style was not adapted to such. These Madonnas, in fact all of his work, lack religious fervor, but though he could not portray a beautiful Christchild or an impressive Madonna, he introduced into most of his pictures remarkable portraits.

The Flemish were a persevering, patient, painstaking people and the long practice in the crafts, such as those of the goldsmith, weavers of tapestry, illuminations of texts and miniaturists, had developed in them an abhorrence for any half-done work. Nothing, however insignificant, could be slighted in their work.

In the Kaiser Frederick Museum in Berlin is a Jan Van Eyck portrait, the Man of the Order of St. Anthony. The face is so homely that it is almost repulsive, with its long nose, thin slit-like lips and baggy eyes, but it is marvelously true to life. You will notice that the man is holding a pink in his hand; this flower is frequently intro-

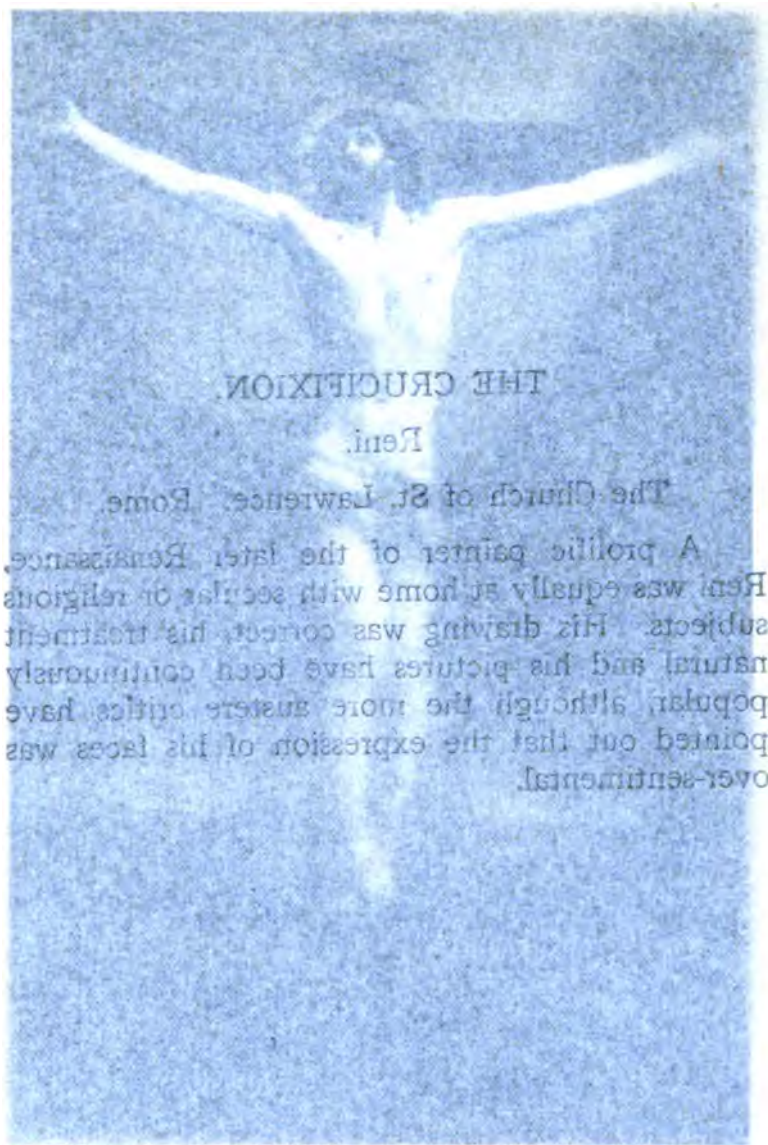
duced into the Flemish pictures of the period because it was at that time quite a rarity. Here we have a painting accurate and exquisite in detail; even in a reproduction every line of the homely face stands out clearly.

While Jan Van Eyck was establishing the Flemish school of realism in Bruges, Roger Van der Weyden was in Brussels developing art along another line. Van der Weyden began his career by coloring bas-reliefs and his earliest pictures were very much in the spirit of the reliefs. Although most of his life was spent in Brussels and his largest canvases were painted for the town hall, not a single work of his remains there. The Berlin Gallery possesses the oldest of his religious pictures—one of the Nativity; another, Mary mourning over her Son's dead body, and a Resurrection. In 1449 Van der Weyden traveled to Italy, where he became very popular and his work was much admired.

He was later commissioned to paint for the Burgundian Dukes and for wealthy merchants in Brussels. He varied from the Van Eycks in his choice of subjects, for his fondness for portraying pathos led him to choose Bible stories in which sentiments of sorrow and pity were emphasized. The Van Eyck pictures were invariably calm and serene and lacked both the religious fervor and dramatic sentiment of Van der Weyden.

Then came the greatest of Van der Weyden's pupils or followers—Hans Memling or Memlinc, whom Reinach calls the Raphael of Flemish art. We know little of his early life; even the date of his birth was uncertain, but legend says that he lived a reckless sort of life, for want of food became a soldier; wounded in battle, he was brought to the hospital in Bruges and while being nursed to health by the good sisters, his eyes were opened to the error of his ways and he vowed to mend his life and devote it to the development of his talent. While still in the hospital he painted a number of small pictures which so delighted the sisters that they undertook to market them, and so his work became known. As a return for the care and encouragement given him by the nuns he painted and presented to the hospital the celebrated Shrine of St. Ursula, which is still to be seen in Bruges.

The fullest development of the Flemish school was reached in Memling's work. He arrived at the excellence for which the others had striven, and he excluded all that was unlovely or brutally realistic which they had deemed necessary. That is why he is termed the Raphael of Flemish art, and why he is the best beloved of the painters of his school, even though he is not the most original. His landscape backgrounds were done with just as much care and, in fact, in as truthful a manner as those of his predecessors, but he treated them as



THE CRUCIFIXION

Raphael

The Church of St. Lawrence, Rome

A prolific painter of the later Renaissance, Raphael was equally at home with secular or religious subjects. His drawing was correct, his treatment natural and his pictures have been continuously popular although the more austere critics have pointed out that the expression of his faces was over-sentimental.

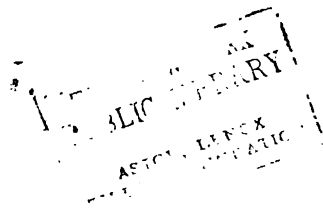
THE CRUCIFIXION.

Reni.

The Church of St. Lawrence. Rome.

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backgrounds, so that his figures harmonized with them and were not dominated by them. The faces of his women are expressive and tender, not at all like those plain Flemish women earlier noted. He was dramatic, and he liked to paint religious pictures. He included in his pictures all the magnificence of the city of Bruges that testified to her wealth, and this, remember, was a century before Titian recorded the luxury of Venice. It was not alone in religious paintings that Memling excelled, for he has left us also a series of exquisitely painted portraits.

Flemish art continued to preserve its national character during the greater part of the Sixteenth century, but there were many Flemish artists who adopted Italian methods. Needless to say, only a few succeeded in harmonizing Italian and Flemish ideals, and though they really prepared the way for Rubens and his followers, they gained no place in art history for themselves as individuals.

Working at the same time and in the same places were those men who clung faithfully to Flemish ideals and refused to be Italianized, and among these was Quentin Matsys of Louvain, who led in realistic expression. Matsys, or Massys, was Dutch by birth (1460-1550), but Flemish by influence and was the leading painter at Antwerp when that city, toward the close of the Fifteenth

century, became the commercial center of Belgium. In his youth he was known as Quentin the Blacksmith, because he followed that trade up to the time he met a charming young woman who aspired to a station in life higher than that of a blacksmith's wife. She probably had seen the designs for the well top in the square at Notre Dame and had heard how he fashioned this top from a piece of metal with only the side of a hammer, and she had decided that by nature he was an artist although circumstances had made him follow his father's trade. Her faith proved correct, and encouraged and helped by her father, a collector of pictures, Matsys was in time able to give up the forge and hammer for the studio and the brush. He became the leader of that school which produced Rubens and Van Dyck.

Let us look at one or two of Matsys' best known pictures and discover why this man has been called "the rising, as Rubens was the setting sun of Antwerp," and why his name and his work stand out prominently from among the many who painted during this transitional period from Gothic to modern art. The portrait-genre picture in the Louvre is one of his finest works. It pictures the banker and his wife sitting together behind a table or counter. The man is weighing the coins and she pauses in turning the pages of an illuminated book to give attention to the husband who has found an

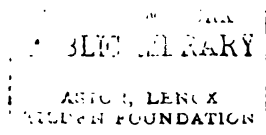
interesting coin. On the counter are scales, coins, a purse full of pearls, rings and a mirror in which is reflected the rest of the scene. The banker wears a large Dutch cap with a cape hanging from it, and a blue coat with fur collar and cuffs. The woman's dress is a warm red, while the counter in front of them is green, so there is plenty of bright color. The detail and accessories in the picture remind us at once of the Van Eyck school. All the painting is done in that painstaking manner peculiar to the artists of the Netherlands.

Matsys liked to picture tradesmen, and that we can understand, not only because he was a blacksmith, but because in them he found types that were directly opposite to the traditional sacred figures. The time called for pictures of real people. The world had wearied of artificial representations and wanted actual flesh and blood. One of Matsys' innovations was to make the principal figures larger than had his predecessors in the Low Countries, and by this means subordinate the surroundings. The earlier artists in their zeal to paint truthfully had tried to keep the actual proportions.

Another of his important works is the altarpiece painted originally for the Joiners' Guild Chapel in the Cathedral at Antwerp. The center represents the body of Christ after the descent from the cross, mourned over by disciples and women. The figures are almost lifesize and each

appears distinct in character. On one wing is the head of John the Baptist on the table of Herod, and on an elevated platform are the grotesque musicians who are to be seen in more than one of Matsys' pictures. The other wing pictures John the Evangelist in the cauldron of boiling oil. The scenes are full of character, and the center division with its mourning figures expresses great pathos.

The trouble with most of this early Flemish painting was that it was not allowed to develop along its own lines. The artists were obliged to paint religious scenes for wealthy patrons who knew no other pictures to order. Art had for so long been of and for the Church that men continued painting martyrs and angels and Madonnas and Biblical scenes, but whenever they could the Flemish painters introduced all the magnificence and wealth of their cities, and tried to paint the people, the scenes and the things with which they were familiar in everyday life. Perhaps their journeys to Italy were the means of showing the people wherein their peculiar genius lay, and of proving to them that they could be original and create a national school by adhering to their national tendencies.



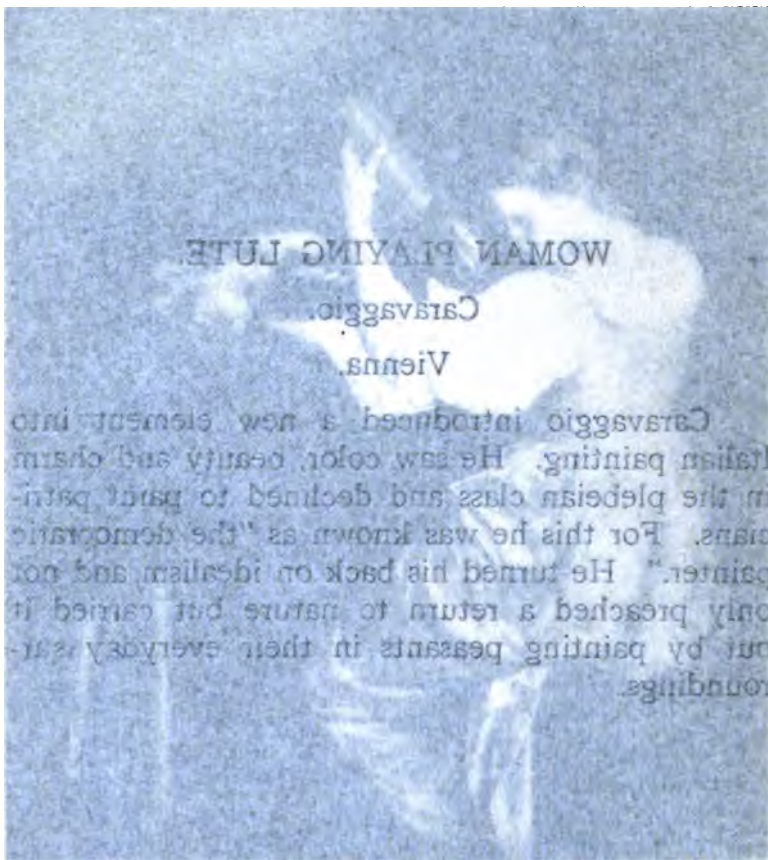


WOMAN PLAYING LUTE.

Caravaggio.

Vienna.

Caravaggio introduced a new element into Italian painting. He saw color, beauty and charm in the plebeian class and declined to paint patri-
cians. For this he was known as "the democratic painter." He turned his back on idealism and not only preached a return to nature but carried it out by painting peasants in their everyday surroundings.



WOMAN PLAYING LUTE

Caravaggio

Vienna

Caravaggio introduced a new element into Italian painting. He saw color, beauty and charm in the plebeian class and declined to paint persons. For this he was known as "the boy painter". He turned his back on idealism and not only preached a return to nature but carried it out by painting peasants in their everyday surroundings.

THE primitive Germans had been a race of forest dwellers. Their climate was difficult and the bright, warm sunlight of the south was lacking. There was in the character of the later Germanic peoples marked elements of the somber, the melancholy and the mystic. Early Germanic art expressed all of these things, wrought out with great care but lacking in successful attempts to show grace and beauty of line.

Of the origin of the important school of Cologne we know nothing. It was not until the middle of the Fifteenth century that any notable tendency toward realism appeared at Cologne, and from this time on the school became actually a branch of Flemish art, and Van der Weyden was the most imitated of all the masters.

A true forerunner of Dürer was Martin Schongauer, a native of Colmar (1450-1488). He was called Martin the Beautiful—Martin Schoen, or Hüpsch Martin, as the name appears on his portrait in Munich, painted by his pupil Burkman. His greatest painting is in Colmar and is truly beautiful. It is an altarpiece of the Virgin and Child in a rose garden, a solemn, dignified composition. There are other pictures of his in Munich and Vienna, and his prints, for he was an engraver before he became a painter, are to be seen in the British Museum and in other large print collections.

Paintings were only for those who could afford to buy them or for those who lived where they could see them in the churches or public halls. Schongauer was one of the first artists to engrave copies of paintings upon copper. The invention preceded that of printing words, and it is not difficult to understand how it popularized and at the same time cheapened art. Hundreds of printed copies could be turned out at comparatively small cost, and prints could be carried easily from one country to another.

Another artist of this period, and like Martin Schoen a Swabian, was Bartholomäus Zeitblom, whose works are among the most important Fifteenth century paintings. They show a finer appreciation of color than Schongauer's and are usually more harmoniously composed, although the drawing is inferior. Parts of an altarpiece by Zeitblom are in the Stuttgart Gallery and are decorated with figures of the Virgin, Mary Magdalen and the saints. The British Museum owns his *Veronica*. His *Priest Displaying the Host*, in the picture gallery at Carlsruhe, shows the Flemish influence. The figures, though not drawn accurately, are realistic; the face of the priest shows his character, and the entire scene abounds in the detail which the Lowlanders so loved.

The most typically German of all the German artists was Albrecht Dürer, who was born in

Nuremberg in 1471. His father was a goldsmith of considerable fame and his godfather was Anton Koburger, the most noted printer of his day. He learned the goldsmith trade from his father but soon gave it up for painting. His work shows that he was something of a dreamer, yet thoughtful and deeply religious and of a nature that tended toward melancholy.

Dürer remained in Nuremberg about ten years after first setting up his studio there and on the work done during that period we find the monogram that became so famous, the large A with the small D within it. During this time he developed the qualities that made him the foremost German painter, and besides his paintings he executed many remarkable woodcuts.

In looking over Dürer's pictures we find that he seldom succeeded in giving any real or refined beauty to his figures. Even though he studied Italian art and even anatomy, we see no traces of sensual beauty in his serious though expressive characters. When he visited Flanders, however, a sympathy with nature was awakened within him, and it was then that the poetry in his soul was aroused. The city of Antwerp had always offered Dürer inducements to set up his studio there but he never did. After seven years of travel he returned to Nuremberg and died there the following year, 1528, after a brief illness.

Dürer's earliest known works are portraits of his father and himself painted between 1497 and 1504. The two portraits of the artist most familiar to us all are those in the Madrid and Munich Galleries; the former is a half-length portrait and shows the artist wearing a brown cloak and tasseled cap, standing by a window. The other, in Munich, pictures a serious young man with irregular features and curly hair.

The only two Dürer pictures in the Louvre are portraits—one of a youth and one of an old man. The latter is a remarkable work, not only for its fine modeling and drawing but especially because it reveals the subject's personality. Although it is called the Old Man, and you can see that the hair and beard are white, you could not consider the man more than approaching middle age. The eyes, the hands, the lips that look as if they were about to be parted in speech, the humor and kindness of the man, are all brought out in the portrait. There is that touch of life and of momentary action that attracts you at first glance and to a degree no other Dürer portrait does.

Most of his pictures have faded considerably; particularly is this true of his famous Feast of the Rose Garlands. But there is at least one of Dürer's pictures that has not lost its original coloring—the celebrated Adoration of the Trinity in the Vienna Gallery. This is to German art what Ra-

phael's Sistine Madonna is to Italian art. It was an altarpiece painted for the iron-founder, Matthias Landauer, to be presented to the Twelve Brotherhood of Nuremburg. Around a central group of the Trinity are hosts of angels, saints, prophets and martyrs. Then too, there are popes, emperors, dukes, bishops, knights, monks and peasants. Mary is there with a group of female martyrs, St. John the Baptist, Moses and David. Among the worshipers is the artist himself, holding a tablet bearing the date 1511. The picture has been called Dürer's Glorification of the Catholic Church, as it was painted just before the Church in Germany was assailed. His Four Apostles, in Munich, his last great work, is said to be an expression of his support of the new Protestantism.

Dürer's power in painting lay in his vigorous and expressive draughtsmanship. In spite of his study of anatomy he never succeeded in painting a beautiful nude figure. Neither does he succeed well as a colorist. He was, however, among the first artists to apply scientific laws to art, among the earliest to demonstrate the artistic value of good perspective.

As well as being a painter we must remember that Dürer was an architect, sculptor, engraver and man of letters; a versatile man of steadfast purpose; of restless, intellectual craving common to the German mind, and a man eager to understand

spiritual truths. His figures may lack grace but they are alive despite the peculiar gestures and stiff garments. His landscapes, too, are invariably picturesque, and Goethe wrote of this man: "When we know Dürer thoroughly we recognize that in truth, nobility and even grace, his only equals are the greatest of the Italians."

In taking up the art of Holbein we feel that we are entering almost into our own time, his pictures are so thoroughly modern in manner. Then, too, all of the portraits of familiar English personages are closely associated with our knowledge of English history, for Holbein, though a German, was the first cosmopolitan painter.

Hans Holbein was born in Augsburg some time during the last years of the Fifteenth century, the descendant of a long line of artists and craftsmen, and seems to have been an infant prodigy, for before he was fourteen he is said to have painted a picture that clearly showed his genius.

When about seventeen he left Augsburg with one of his brothers, and they found the work they sought in Basle. He began his career as a painter of religious pictures. This fact we are apt to forget, for the name Holbein means portraiture to most of us. He was forced to turn to historical or portrait work after the Lutheran movement wrought such havoc among artists and their work in Augsburg.

THE CRUCIFIXION

Veronese

The Church of St. Sebastian Venice

This is one of the simplest compositions of one whose delight was to paint the pomp and ceremony of Venice complicated scenes in which he excelled. The directness and reserve of this picture, the rich coloring of the simple costumes, the clarity of the atmosphere and the silvery light in which it is enveloped, combine to make it one of the most satisfying of the numberless paintings of the subject.

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So in Basle Hans Holbein painted, among other things, a Madonna, and according to reports painted it badly except for the tiny decorative cherubs in the frame work, and they were remarkable enough to attract the attention of men who were interested in finding good decorators. He was never too proud, this son and grandson of artists, to do any kind of work that would bring him money and at the same time offer an opportunity to perfect his mastery of the pencil and brush. He was a designer of jewelry, he painted table tops, decorated chair backs, carved chests, designed and illustrated the texts of books, and so became known as a versatile, earnest and skillful craftsman and decorator.

Of first importance among his works at Basle are the wood engravings for the famous Dance of Death series. This was not an unusual theme, but the Holbein series is so remarkable as to give the impression of the theme being a subject peculiar to Holbein. The pictures suggest all the awfulness and suddenness of death, but it is portrayed in a peculiar vein, displaying the grotesque element in German humor. Throughout is pictured the seriousness of death coming unexpectedly to snatch men from their labors, their homes, their churches and their pleasures.

While working on this series Holbein was at the same time painting a number of portraits,

among them that of his patron, Boniface Amerbach, also one of Erasmus.

Troubles, domestic and religious, started him to England, and it was a fortunate day for the English when Sir Thomas More received and established Holbein in a home in Chelsea. As soon as the now famous group known as the Household of Sir Thomas More was completed, art lovers came from many districts and pronounced it a work of genius, and this, with the portrait of Erasmus that had preceded him to England, made Holbein's fame secure. In three years he made a reputation that has endured through four centuries, for the English of that period were a sane, logical generation who could appreciate the peculiar Holbein quality.

In 1529 he returned to Basle and remained there for two years. Soon after his return to England Henry VIII invited him to his court, provided him with thirty pounds a year, not a small sum in those days, and paid him well for each picture he painted. As a court painter his subjects were portraits and commemorative scenes.

The king was not his only patron. The Germans had several important trading posts in the different commercial countries, and in England on the banks of the Thames had established the Steelyard Company. All the traffic of the Orient that came to England came through this company,

and all the rest of Europe depended upon the Steelyard for its commerce with England. The organization required the services of the most popular artist, who happened to be one of their own countrymen, to decorate the walls of their building. It was for the Steelyard that Holbein painted his world famous portrait of George Gisze, one of the merchants, and he also painted for the Steelyard the Triumph of Riches and the Triumph of Poverty.

One of Holbein's finest works is that of Gisze. It is an inimitable characterization of the merchant, and at the same time a work of art. The coloring is splendid, the drawing exquisite and from the artist's standpoint the design is perfect. "There is nothing finer in the world, there can be nothing finer; within the limits he has set for himself or which have been set for him by others, this simple, honest workman has attained perfection and the attainer of perfection is forever among the immortals." That is how Kenyon Cox closes his criticism of this picture and his estimate of its creator.

We do not know with any certainty just how long Hans Holbein lived, but the generally accepted date of his death is 1543, the year the plague swept England.

The most important of his works is the Meier Madonna at Darmstadt, painted at the command of his friend and patron, Jacob Meier, the

Burgomaster at Basle, and dated 1526. It exhibits his ability as a portrait and a religious painter. Kneeling before the Madonna and Child are Jacob Meier and his family, consisting of two sons, one an infant, a daughter, and his two wives, the first wife having been dead many years when the picture was painted. The flesh tints in this picture are particularly lovely, and the color throughout is rich and deep. The Madonna is a gentle but stately figure, and in the upturned face of the Burgomaster we see reverence and worship. The first wife's face is almost hidden by her headdress, a clever ruse on the part of Holbein who had never seen her. The whole canvas is executed with simple dignity and devotion and conveys the sense of reverence intended.

The Holbein portraits are in private and public collections all over England; almost every European gallery claims more than one Holbein, and in the Metropolitan Museum are the Portrait of a Man and Portrait of Archbishop Cromner. The first is that of a young man of gentle birth, wearing a scarlet and black cap, dark robe and cloak of rose. He is seated in the corner of a room, and above on the wall is the touch Holbein loved to give to his pictures, the decorative element, this time in the form of a frieze, in sculptured relief, of a triumphant army.

Although this is not one of the famous Holbein portraits, it shows his faculty for painting

a face as it appeared, to give character and to make almost any subject attractive. He did not flatter a sitter; we doubt if he could, for the story of the portrait of Anne of Cleves proves he was once at least asked to make a very uninteresting subject over into an attractive lady and failed to do so.

The Holbein attitudes are stiff, the garments angular and we notice a certain primitiveness about the pictures that takes us back to that period when artists had not discovered how to produce the effects of varying lights.

It is useless to try to find any hint of Dürer's influence in Holbein's work. Dürer was the more intellectual of the two; he turned to the melancholy and serious, while Holbein chose the practical side of life. Had Dürer lived longer he would have succeeded to a greater degree in this matter of giving beauty as well as truth to a picture, for it was only at the close of his life that he realized the deficiencies of German art. To him his art was his life, and in it he continually strove to express what life meant to him. Like Titian, he continued to give promise of better things as the years went by.

Holbein, on the other hand, was more of an art craftsman at heart than an artist-poet, and in his later years his art was complete and within its somewhat narrow limits, faultless. His drawings will always stand as models of their kind, for they

were executed with a sure hand and a sincere purpose, and are without the slightest trace of labored striving for effect, or a sign of weariness or haste. He realized character in his work and showed a knowledge of actual human life, and it is said that one slight sketch of the face with the subject before him was all he required and that the painting of a portrait was done with only memory to aid him.

While Dürer was making his fame in Nuremberg, Protestant Saxony brought forth an artist who was perhaps even more typical of the time, Lucas Carnach, or Lunder, born at Carnach in Franconia in 1472. He was court painter to three successive Electors of Saxony, and is famed not alone for his portraits of court personages but for those of Reformation leaders and for devotional pictures, historical, mythological, and allegorical representations, and for hunting scenes. Nearly every German artist at this period devoted part of his time to the designing of prints and Carnach was interested not alone in the engraving but also in the reproduction of designs.

One might expect some display of profound thought and an attempt at subtle expression from a man associated with Electors and the professed friend of Luther and Melanchthon, but the truth is he painted more after the manner of a peasant than a cultured man. He did have a leaning toward the graceful and rhythmic, which was



This early German picture is incorrect in drawing, the arrangement of draperies is stiff and unnatural, yet it attracts us. There is sincerity, which is a basic quality in all art. Here is character and here is the attention to detail, the desire for truth, so evident in all northern painting of the time.

PRIEST DISPLAYING THE HOST.

Zeitblom.

The Karlsruhe Picture Gallery.

This early German picture is incorrect in drawing, the arrangement of draperies is stiff and unnatural, yet it attracts us. There is sincerity, which is a basic quality in all art. Here is character and here is the attention to detail, the desire for truth, so evident in all northern painting of the time.



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the result of mythological study rather than an innate sense of beauty. There is none of the Dürer feeling nor the Holbein perfection in his pictures, and as a draughtsman he cannot stand beside these masters. But he was popular and his pictures were in great demand, for his humorous and sometimes ludicrous conceptions pleased. His attempted realism, his disdain of the kind of devotion inspired by the Roman Church, his excellent portraits of the reformers, his pictures of typical German women and children, his boldness in presenting nude subjects, and the omnipresent touch of the jocular, so pleased the Protestant Germans that he became most prosperous and could not complain, as did Dürer, that he was not appreciated at home.

He was obliged to produce very rapidly and to turn over to his pupils many of his commissions, but all were signed with the dragon he used for a monogram. The German type of nude female has always been a peculiar one, and Carnach's was no exception. It is far from beautiful; more than slender, we are tempted to call the Carnach figures lanky, or else they are round like huge stuffed dolls. He painted in a smooth, finished manner, and outlined figures so clearly and strongly as to give the appearance of cut-out work. Carnach may have begun his career as a wood carver, and the uniformity and lack of blending which is typical of his work may be due to early training.

At times he surely intended to provoke mirth, for example, when he painted Eve offering the fruit to Adam, and Adam with a puzzled look scratching his head. Then again, it is his false idea of elegance and artless manner of portraying scenes for which he had no feeling, that amuses us.

In the Louvre is one of Carnach's characteristic Venus pictures. In the distance we see a mountain, a village in the valley, a river in which the houses are reflected; in the foreground is a garden and a nude Venus walking. There is a rich collar adorning her neck, a flimsy scarf in her hand and a red velvet hat on her blonde hair. Carnach could seldom resist the addition of a gaudy head-dress to an otherwise unadorned female figure.

The Dresden Gallery owns many of his pictures and altarpieces, among them Christ Blessing the Little Children, a favorite German subject. Among those in Berlin is his Fountain of Youth, which pictures a great pool supplied by a miraculous spring; around it are statues of Cupid and Venus. Many withered, miserable old women are either preparing to enter the pool or are being carried to it. On the opposite bank they emerge transformed in the Carnach style of physical beauty and are met by gallant youths who escort them to the dance. The study of the change from the ugliness of those entering the water, to those in mid-stream and those who have completely regained

their youthful beauty is interesting, but the idea is crudely carried out.

When the great masters of German art were gone, there came a period of meaningless work, for mediocre men were attempting to imitate the Italians and at the same time in their rustic way to reproduce details. Then too, the exciting times of the Reformation were most unfavorable to art progress and to civilization generally, for pictures and sculptures that were in the most remote way associated with the Church of Rome were ruthlessly destroyed. When the worst of the conflict was over Germany was a changed Germany. She was poor in more ways than one. Her old traditions were swept away and upon the new order of things she had to build her standards and ideals. After the middle of the Sixteenth century the development of German art is practically ended for us. Though there were a few men of some note, they were not great enough to carry on a real German school; all was either Italian or French in origin.

THE early French, just as the Flemish paintings, were largely concerned with religious subjects, but the art of these countries did not spring directly from the need of the Church and as a consequence the ornamental motive was

always a strong factor in French painting. In Italy, the popes encouraged such art as could serve the Church, and even when there was a division among the artists, with some serving the Papal courts and some serving the Medici, the religious sentiment was the stronger and tempered all painting. The Church not only demanded certain pictures, but inspired her artists and gave them opportunity to develop their talent, and so paintings became religious and symbolic.

Artists found patrons in France at the courts of kings and dukes, and they were dependent on the favor of these courts. This explains why France was almost overrun for a time with foreign artists and why we have to deal with the Franco-Italian and Franco-Flemish Schools instead of with a pure French School. The purpose of the king was to surround himself and his court with works of art that would bespeak his taste and wealth, and to bring within his circle gifted men who assisted in forming brilliant courts. In Italy there were reputed masters, in Flanders were those wonderful craftsmen and a few painters who, with the Van Eyck methods, were producing remarkably realistic work which appealed strongly to the French mind. So far France had given but small evidence of the development of a school of original painters, and in nearly all the examples of art produced in France during the Fifteenth and Six-

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MAN OF THE ORDER OF ST. ANTHONY.

Jan Van Eyck.

The Berlin Museum.

The Flemish were a serious, painstaking people. They abhorred any half-done work and nothing, however insignificant, could be slighted in their work. This face, with its slit-like lips and baggy eyes, is marvelously true to life. Here we have a painting accurate and exact in every detail. Even in our reproduction every line of the homely face stands out clearly.

MAN OF THE ORDER OF ST. ANTHONY.

Jan Van Eyck.

The Berlin Museum.

The picture was a serious painting of a knight in armor. They assumed any half-breed would be nothing, however insignificant, could be regarded in their work. This face, with its still-like eyes and body over, is marvellously true to life. There who have a painting accurate and exact in every detail. Even in our reproduction every line of the knight's face stands out clearly.

teenth centuries there is evidence of this great preponderance of foreign artists.

France had really no shelter for men of peace, and until she had freed herself from the tyranny of England could not give her attention to the developing of the arts. The pride of the kings demanded talent to ornament their palaces, and these kings became art patrons in so true a sense that it is to Francis I and the house of Valois that France owes all that her painting became.

But before Francis' school was formed, Rene of Anjou, who had so many political troubles and lost the Italian territory for which he long contended, turned for consolation to the cultivation of such gifts as were his. He was a man of fine tastes and no small talent, the author of several romances, a musician and a painter. He studied painting either in Florence or Naples, and both Italian and Flemish influence can be seen in some of his works, particularly the Preaching of the Magdalen, at Marseilles.

At the same time Jean Fouquet of Tours was making himself famous by his admirable series of miniatures painted for the Book of Hours of Etienne Chevalier, and by some remarkable portraits. Fouquet, like Rene, drew his knowledge and inspiration largely from Italy, and it was in Rome he painted the portrait of Pope Eugenius IV, but though the Italian element is present in all his

work, on the whole he seems to have attempted a more truly French atmosphere by his delicately refined coloring, which lacks the brilliancy of the Van Eycks and at the same time is not as harmonious as the Italian. In the delineation of human features he is more refined than the Van Eycks and more realistic than most of the Italians of the period.

With the school of Fontainebleau the story of French painting with real French character has its true beginning, and that is why we earlier gave the credit of French art to Francis I. It was he who called Leonardo da Vinci to his court, and it was there the Italian master spent his last days. Less famous men were also invited to Fontainebleau. Now many of these men cherished the desire to emulate Michael Angelo, and as we found in Italy so here, they succeeded chiefly in over-exaggerating. But though the Italian influence was strong, the real school of Fontainebleau was essentially French, in spite of the attempt to copy the Italian masters.

The work of the Clouets was of truly national character. They were of Dutch origin. Jean, sometimes called Janet, the younger Clouet, was born in Flanders, but was made valet-de-chambre to Francis I about 1515. Francis Clouet, also called Janet, was court painter to Francis I, Henry II, Francis II and Charles IV.

It seems strange that this man, who was in all probability trained as a painter in Flanders, should be the first to usher in Renaissance painting in France. The fact that the son, Francis Clouet, like his father, was called Janet makes it difficult for us to distinguish their work. In Hampton Court there are Clouet portraits of Mary Queen of Scots, and Francis II as Dauphin; in the Louvre are portraits of Charles IX and his wife, Elizabeth of Austria. All of these illustrate the Clouet exact handling of the brush. They are all well finished, the surface clear and almost transparent. They show a fine appreciation for line, but in true French fashion the lines are kept in subordination.

There was a craze for portraits at this time and the men who could paint portraits were the popular artists, as in Italy and Flanders. But the French seemed especially eager to possess likenesses of kings, queens and of all the court personages, and the limited number of originals could not supply the demand, so these were copied frequently in chalk-drawings. As far as we know, the family album originated in this way, for these drawings were collected, bound and considered great treasures. Several of these albums may still be seen in the Louvre.

The sculptured work of Jean Cousin, born at Soucy about 1500, we have considered. Of his paintings we have few examples, for he seems to

have given the greater share of his talent to the lucrative occupation of painting church windows. One of his few easel pictures is *The Last Judgment*, in the Louvre, which was the first picture by a French artist to be engraved. This confused composition was undoubtedly inspired by Michael Angelo's *Last Judgment*, but Cousin failed miserably in his attempt to imitate the Italian master.

There are other names we might record of native French painters and of Italian and Flemish artists who painted in France works more or less French in character, but we cannot thereby explain any more clearly the state of affairs at this period of French painting.

The Sixteenth century French paintings tell us that the spirit of realism is developing, but the decorative motive is still prominent. The religious influence is felt, but the spirit in which the sacred subjects are treated is not the one in which the artist-monks of Italy treated them. Portraiture is most popular, and the manner of lightly sketching the outline is peculiarly French and shows an inclination to a more delicate treatment than the Flemish.

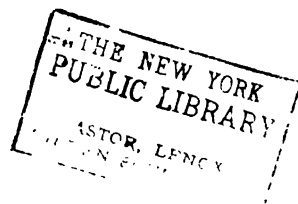
Crafts

THE growth of civilization in any state brings with it the demand for handicrafts. As soon as a city or nation feels secure from enemies she turns her attention to the homes of her people, and has her builders, masons and carpenters make them as convenient and attractive as possible. As she grows in wealth and power she decorates her churches, makes the palace of her prince more luxurious and her inhabitants indulge in refinements. In this way the crafts of a people frequently develop into arts and artisans become artists. This was true of all of the European nations. In Italy the finest artisans had been employed in armor making. The workman of this sort must use his hands and when the armor was no longer in demand he turned to the beautiful, and succeeded in turning out exquisite goldwork and engraving.

Mosaic and metalwork were two of the earliest arts to develop in the Renaissance and both had their origin in Byzantine art. Mosaic

ranks low in the field of art, as the material is so hard and brittle that it can be cut and inlaid only with great difficulty. Mosaic work became prevalent in Venice during the years of her prosperity, due not only to the native love of grandeur in the breasts of the Venetians but also because glass manufacture was carried on to a large extent in that city. Later metalwork became more popular. Niccolo Grosso was one of the first of the artisans to turn his work into art, the leader of the so-called artists at the anvil who created the most exquisite scrolls, flowers and capitals by the power of their brawny arms and the heat of their fires.

Ghiberti's baptistery doors excepted, the greatest piece of metalwork produced in the Fifteenth century is the altar of that same church in Florence, which is in carved silver. It took eleven years to complete, and the work was executed by the finest goldsmiths and the most famous sculptors of the time. The piece is about fifteen feet long and five feet high, and is divided into panels which are filled with scenes from the life of John the Baptist. So popular was metalworking that during the Fifteenth and Sixteenth centuries the goldsmiths' shops were the favorite spots in Florence. In one of these could be seen Ghirlandajo and his father twining the silver garlands that were to adorn the heads of fair Florentines, and from our study of sculpture and painting we know





THE MERCHANT GEORGE GRISZE.

Hans Holbein.

The Kaiser Frederick Museum. Berlin.

Holbein had great influence on English painting, for some of his best portraiture was done in England. This wonderful likeness was done for a German corporation in London. Critics look upon it as one of the few perfect portraits.

THE MERCHANT GEORGE CHASE

10/10/1944

The National Archives and Records Administration

it is a good idea to have a good understanding of the local market and the needs of the community. This can be achieved by conducting a thorough market research and by engaging with the local community. The research should focus on the following areas:

that many of the masters were trained in the goldsmith's art.

Architects turned from building somber and strong forts to erecting dwelling places, and they employed decorators to make them more beautiful. They carved the most wonderful friezes and scrolls in marble, stone, stucco and wood.

Another decorative art popular in the Renaissance was glass painting. This was utterly different from stained glass work that had been in vogue since the Ninth century. These men of the Fifteenth century actually painted on glass; the art had its origin in a Jesuit convent, San Giusto alle Mura, where the priests had a laboratory fitted with furnaces where they made the enamel colors. The windows in the Laurentian Library are famous examples of this curious craft.

The upholsterers and carpenters were busy men in those days of luxury-loving patrons. From a Medici inventory we learn that bed chambers had a large four-post canopied bed and a smaller couch called "lettuccio" that was solid so that its sides could be used for cupboards. One room was completely furnished in cypress wood with carved gold figures, and another in carved walnut. Candelabra of foliated metal were in all of the rooms, and the pillars in the state suites were of lapis lazuli, the pediments fitted with cameos. In the Museum of Natural History in Florence is a clock

made for Grand Duke Ferdinand de Medici about 1578; the outer case is of gilt metal, richly ornamented with arabesques and mythological figures.

Ordinarily the table decoration of the Florentine was simple, pewter and brass satisfied him, but on great occasions such as wedding feasts the silver vessels and jewels placed on the tables were enough to dazzle the most distinguished guests.

Benvenuto Cellini is considered the finest Renaissance goldsmith of Italy. His autobiography is one of the most amazing pieces of literature of its age. The supreme egoist he might be termed; arrogant, audacious, passionate; to him homicide was an almost daily incident. Above all he was an artist. Early in life he, too, had been apprenticed to the goldsmith's trade, and stuck to that profession exclusively until after he was forty years old. He was a superb craftsman who excelled in all sorts of miniature work, engraving, setting and mounting stones and enamelling. Comparatively little of the work of this unusual man is extant, probably because of its perishable nature. The shell-like cup in the Altman collection, with its inlaid and enamel work and precious stones, shows his exquisite workmanship and the delicacy of his touch.

The work by which Cellini is universally known is his bronze statue of Perseus which is placed on a pedestal in front of the Loggia de Lonzi

endless interest to the close observer
of the paintings and sculptures is a source of
may lack place but they never lack variety. The
sculptor, engineer and man of letters. The painter
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Dürer was the most German of all German art-

The Uffizi Gallery, Florence.

Dürer.

THE ADORATION OF THE MAGI

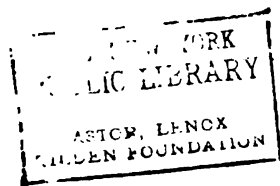
THE ADORATION OF THE MAGI.

Dürer.

The Uffizi Gallery. Florence.

Dürer was the most German of all German artists, a dreamer, a mystic and a student, an architect, sculptor, engraver and man of letters. His figures may lack grace but they never lack vitality. The detail of his paintings and engravings is a source of endless interest to the close observer.





in Florence. It is a brilliant, picturesque and dignified figure wrought with great attention to the technical aspect. The form shows vitality that is amazing, but the torso is somewhat thick, the muscular development exaggerated and the face has little expression. However, it ranks with Bologna's Rape of the Sabines, and Mercury, in the category of Italian Renaissance crafts.

The other great bronze-worker of the time, Giovanni di Bologna, spent most of his life in Rome. Much of his work was done on a larger scale than that of his more noted contemporary, Benvenuto Cellini. The finest are Neptune, the Rape of the Sabines and the Mercury of Bargello. The last is an extraordinary production perfectly poised, lithe and resolute, and it is claimed that this popular statue of the young god has come nearer to expressing swiftness of motion and steadfast purpose than any other attempt.

In France beautiful bindings were required for the books used in the liturgical services and by the choir boys, and some wonderfully bound missals, inlaid in pearl and ivory, with gold and silver clasps set in jewels, may still be seen in the museums. The artisans also turned their attention to enamelling and the ceramic art that became so tremendously popular in France during the Sixteenth century. Majolica was introduced into Europe through Spain and was originally of Moor-

ish origin. This is a method of glazing clay, and in Majolica common clay is used, while in porcelain a fine, hard, siliceous clay is required.

The ironworkers of Germany who had formerly been engaged in making armor, now sought outlet for their talent in carving iron and silver for decorative purposes and in wood carving. Even though through the invention of printing, affairs were being revolutionized by the printed word, not all of the people could read and the masses still depended upon pictures for their instruction and entertainment, so the woodcut illustrations, issued in great numbers, did much for the education of the German people, just as the frescoes of the churches were the means of teaching employed by the early Christians and by the Church of Rome.

Wohlgemuth, as well as Schongauer, gave a great share of his time to the designing of woodcuts and from Anton Roburger's press came what was then a stupendous work called Schedel's World Chronicle, illustrated with more than two thousand engravings of Wohlgemuth's designing. It proved to be very popular and a great financial success, and even Dürer, when he returned from his journeyings to Italy, recognized that the demand was for engravings rather than for paintings.

Albrecht Dürer's first important set of engravings appeared in 1498 as illustrations for the

Apocalypse, and so fine of execution, so full of force and dignity were these illustrations, that wood engraving was at once raised to the plane of a fine art. This marks a most important epoch in history, for by means of the new invention practically all people were to have before them the best work of the greatest painters of the time. Art was brought into the homes of the poor as well as into the palaces of princes, and when the people found there was an art for them, that there were pictures with which they could become familiar in their own homes, they must have lost some of the feeling of awe that the Cathedral pictures inspired, and they learned that art had a message for them and began to feel that they had a right to their own opinions concerning it and its merits, irrespective of any religious or mystic value it possessed.

Although Dürer designed the compositions, the engraving was done by craftsmen, and even though he used only simple arrangements and strong lines, he was not wholly satisfied with the result. In time he turned to engraving on copper and by means of the engraver's tool known as the burin, he worked out his own designs directly on the copper plate. However, he still continued to use the wood block for bold designs and reserved the use of copper for such designs as required a more delicate treatment.

The process known as etching was also used in Germany by one of Dürer's followers, Altdorfer. This is done by covering the metal surface with a thin coating of wax, and the design is drawn through this with an etching needle. The exposed lines are then subjected to an acid treatment which cuts into the metal.

It was during the Renaissance period, too, that wonderful tapestries were made. The change from needlework to tapestry came about at the time of the Crusades, when this new work was brought from the East. The needle tapestry was worked on a kind of canvas, while true tapestry was woven upon a loom. The famous Bayeux tapestry commemorating the battle of Hastings, the Norman victory over the English, which was made by Queen Matilda and the ladies of her court in the early Eleventh century, was needlework. Arras, Flanders, became the center of tapestry weaving, and from this town the work took its name. The Gobelin and Beauvais tapestries came later.

In considering the crafts of that period we must not neglect the valuable work done by the nuns in the convents. They turned out beautiful embroideries and laces, mostly of an ecclesiastical stamp. Nearly all of the linens and vestments in the churches were made by these nuns, and there is no finer work of its kind in existence.

CUP OF GOLD AND ENAMEL.

Cellini.

The Altman Collection.

Metropolitan Museum, New York.

The autobiography of Benvenuto Cellini is an amazing piece of literature. Egoist, arrogant, audacious and passionate, his life was an exaggeration of his times. That he was a superb craftsman is proven by this thing of beauty. We realize from this his exquisite taste and delicacy of execution and we wonder that a thing so delicate could have come to us so entirely unmarred.

CUP OF GOLD AND ENAMEL.

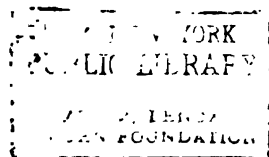
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Metropolitan Museum. New York.

The autobiography of Benvenuto Cellini is an amazing piece of literature. Egoist, arrogant, audacious and passionate, his life was an exaggeration of his times. That he was a superb craftsman is proven by this thing of beauty. We realize from this his exquisite taste and delicacy of execution and we wonder that a thing so delicate could have come to us so entirely unmarred.





All this time, while other nations were progressing in culture, and arts and crafts were developing, England was far behind. Europe regarded her as savage, and indeed it was not until the close of the Tudor period that any advance was made in the fine arts. This was certainly recognized by Shakespeare, for you remember the Englishman who sought Desdemona's hand was considered uncouth and without culture. To the rest of Europe, the English of the time were barbarians.

Thus, with the progress of civilization came the development of the crafts. With peace came a desire for luxury and fine living; the lady refused to share the common bench that was drawn up to the table at dinner. She desired her own chair, which was generally handsomely carved; choice gold and silver table implements and fine dishes were used. Now her person must be adorned with finely wrought gold and jewels. Her dresses must be of the finest silk and embroidered with colors and gold and silver threads. Her dower chests must contain the finest linen and her chambers be hung with rich tapestries and beautiful pictures and adorned with sculptures and carving. Nor was my lady allowed a monopoly of gorgeous wardrobe. Men of the court rivaled one another in the use of lace, brocades and jewelry. To these people the old world was young again and they strove to express their joy in each new sensation.

Discovery

WE saw in our chapter on Invention that every stimulus that learning could contribute was given to discovery during the period of awakening. Much as science could contribute, however, there was one greater factor or incentive and this was that insatiable curiosity of man. He had heard wonderful reports of the riches of the Orient and desired to engage in commerce with those prosperous countries. Those things that only Asia could supply to Europe were fast becoming necessities rather than luxuries, and thus trade increased. Then, too, the religious motive was strong. The impulse that had fired the Crusaders still burned in the hearts of the Fifteenth century explorers. Later, after individuals had paved the way, nations began to foster the idea of imperialism and stimulated the navigators to greater discoveries and glory.

Earlier there had been many hindrances to discovery, due no doubt to mediæval superstitions. To the people of the Twelfth and Thir-

STATUE OF PERSEUS

Cellini

Loggia de Lanzi, Florence

Brilliant picturesque and dignified, there is an amazing vitality about the figure, but the muscular development is exaggerated and the face lacks expression. The remarkable thing about it is that it was done by a goldsmith and jewel worker.

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teenth centuries the Atlantic was a vast sea of darkness, tempests were sudden, storms terrific, and sirens wailed upon the rocks. Science solved most of these problems. The keel and prow made the waves and wind the friends rather than the enemies of navigation, and the invention of the mariner's compass and the quadrant gave it some degree of safety.

The influence of the Crusades on the great period of discovery can hardly be exaggerated. Their immediate purpose was a failure, but we have noticed before the valuable assistance they lent to commerce by suggesting new routes to the East, and by encouraging missionary spirit to convert the Oriental heathen who knew nothing of Christianity.

Toward the end of the Thirteenth century two brothers, Nicolo and Maffio Polo, Venetian merchants, journeyed to the Far East, and a few years later, in 1271, taking Marco Polo, the son of Nicolo with them, they crossed the length of Asia, explored the waters of the southern coast, and turned up again in Venice in 1295. A history of their eventful travels was compiled by Marco, and the volume was the first account of the entire Asiatic continent, to appear in Europe. His work comprised an interesting and authentic account of what the adventurers had seen, the riches of India and China, the splendid islands off the southern

coast, and even included information about Japan. This attractive description of the Eastern world excited the curiosity of all its readers and proved one of the greatest incentives to further discovery.

The Turks in 1405 destroyed all hope of Europe's keeping the door to the East open. The inland route was no longer safe; caravans traveling East would first encounter the Islam forces and later the fierce nomadic tribes who wandered about the plains of Central Asia. Thus the route of the Mediterranean Sea was definitely closed. Men turned their faces toward the unknown Atlantic, dark and forbidding. Genoese seamen, as early as 1275, had invented the carrack, a vessel capable of putting out to sea for a number of months, and during the succeeding century both Italian and Portuguese navigators explored the African coast.

It was not until 1447 that the Cape Verde Islands were rediscovered by the Portuguese, which proved another great stimulus to explorers, and twelve years later men of the same nation discovered Sierra Leone. The son of the ruler of Portugal, a wise prince justly called Henry the Navigator, saw that the future welfare of his country lay in the deeds of her seamen. He gave every possible encouragement to navigation, and some claim that he even established a school of navigation and an astronomical observatory. The two great purposes in his heart were the spread of Chris-

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XVII CENTURY TAPESTRY.

**Night Repulsed by Diana and Her Nymphs.
Florence.**

Bare walls required coverings and where there were no pictures there must be hangings, so that at this period many wonderful tapestries were made for which the greatest artists did not hesitate to make designs. The dyeing of the materials and the weaving of many of these tapestries required not only a training but a positive talent which made the result true art.

tianity and the welfare of his country. In 1486 Bartholomew Diaz was put at the head of an expedition that was to attempt to sail around Africa. He did finally reach the southwest point of that continent, and upon his return home King John II, the ruling monarch of Portugal, named the place the Cape of Good Hope, no doubt as an encouragement to mariners. To reach India from there was a comparatively easy matter and the problem of going East and West commercially, was solved.

Two other great contemporary explorers follow the illustrious name of Bartholomew Diaz. They are Vasco da Gama and Magellan. The former, in 1497, was given a fleet of four ships and commanded to sail around Africa and ascertain if Diaz was right in saying that it was possible to sail around the continent and reach India. He started in July, successfully rounded Good Hope and arrived in Calcutta in May, 1498. It was da Gama, too, who three years later established the Portuguese Empire in India.

Ferdinand Magellan holds no lower place in history than his contemporary. His services, because they were unappreciated in Portugal, were given to Spain. Magellan claimed that by sailing west, one would reach the Spice Islands. His object was to go around the American Continent and get into the great South Sea. Finally he found a passage, the Strait of Magellan, through which he

sailed and it is said that he shed tears of joy when he beheld the calm expanse of water before him, which he named the Pacific Ocean. He sailed in the Pacific for four months, during which time he and his men experienced the utmost hardships, resorting to the leather rigging of their ships for food. They just touched land at the Philippines, where the brave commander was killed, whether by natives or by his own men is uncertain. His lieutenant took charge of the expedition, and after suffering more hardships and losing twenty-one men, succeeded in reaching Spain three years and one month from the time they left. To this expedition of Magellan is due the credit of the first circumnavigation of the globe.

Italy was a nation that rivaled Portugal in her navigators. Christopher Columbus was a Genoese. He believed that the shortest way to the Indies was straight across the Atlantic, and for almost twenty years tried to persuade some of the European sovereigns to give him the necessary men and ships. Finally Isabella of Castile provided the equipment, and on the third of August, 1492, a fleet composed of three small ships, the Santa Maria, the Pinta and the Nina, sailed from Palos. They did not sight land for more than two months, but finally a sailor aboard the Pinta discerned a coral island, and here the little expedition landed on the Bahama Island, San Salvador.

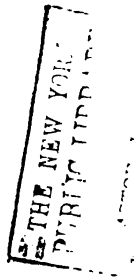
In 1493 Columbus again crossed the Atlantic, this time reaching Jamaica; his next trip, in 1498, brought him to the mouth of the Orinoco River, and 1502 he entered the Caribbean Sea. The biographers of Amerigo Vespucci claim that he journeyed to America in 1497 and sailed along the northern coast of the southern continent and entered the Gulf of Mexico. Vespucci returned to the Western hemisphere in 1499, and this time he, too, entered the mouth of the Orinoco River; his third journey was in 1501, when he coasted along the shore of South America almost to Cape Horn; and his last voyage was undertaken in 1502, during which he explored parts of Brazil. History and science owe much to Amerigo Vespucci, as it was he who first made and published maps and accurate descriptions of the coast of America.

We are not apt to think of the Cabots save in connection with England's claim to the new world, but John and his son Sebastian were really Venetians. They had, however, settled in Bristol, England. In 1498 they touched the North American continent and coasted down some distance.

The records of the Spanish explorers are daring and magnificent. Cortez, a failure at the University of Salamanca, when he was nineteen years old entered an expedition that brought him to the West Indies. During this journey he showed his marked military ability, his courage and daring.

As a result, soon after he was made commander of an expedition to Mexico. He adopted the Indian method of warfare; that is, fighting in ambush, and beat them at their own game. He fought and conquered the Mexicans against what to anyone else would have been overwhelming odds, and it was he who finally established Spanish rule in that region.

Pizarro, a character not unlike Cortez, sailed with various expeditions from Spain and finally joined Balboa in the journey in which the Pacific Ocean was discovered beyond the Isthmus. After the death of his leader, and goaded on by the reports he had heard of the success of Cortez in Mexico, Pizarro decided to enter and conquer those rich countries of the southern continent that lay along the Pacific. The people of Panama called the adventurer and his followers "the band of lunatics," but Pizarro, nothing daunted, persisted and returned to Panama after a year and a half with all sorts of gold, and tales of greater riches left behind. He then returned to Spain and received the permission of Charles V to continue his plundering, and to subjugate and add to the kingdom of the Emperor all that he could. Vivid accounts of Pizarro's subsequent career fill many pages in history. Unscrupulous, daring, cunning and treacherous, Pizarro accomplished things that are to us almost unbelievable. It forms a romantic story, with the assassination of the hero as a dramatic climax.





DETAIL OF A XVI CENTURY PANEL.

At this time in Italy, the desire for beauty went everywhere. No space was too great, no object too small to be given attention, and the result was a wealth of decoration, furnished by all the crafts, carried out with a correctness of taste such as Western Europe has not since known.

TESTIMONY OF A BROWN EYED MAN

The witness testified that he had seen the man who was
seen in the photograph and that he had seen him in the
company of a woman who was also seen in the photograph.
The witness testified that he had seen the man in the
company of a woman who was also seen in the photograph.
The witness testified that he had seen the man in the
company of a woman who was also seen in the photograph.

The results of these discoveries, especially that of the New World, were most important. Men began to look forward instead of backward. We have already seen the devotion of certain men to antiquity; now came the period of looking toward the future. The discovery of America was such a colossal thing, what could man not accomplish? In this attitude Sir Thomas More wrote his famous *Utopia*. Again men became more and more interested in trade and manufacture, with a resulting increase in city population and decrease in country. This change from agricultural to industrial life brought other forces to the front; social, political and economic.

The change not only took place in individual countries but it was true of all Europe. Formerly the cities on the Mediterranean had enjoyed the greatest commercial prosperity, now trade centers were shifted to the Atlantic seaboard, and instead of Venice, Genoa and Naples, we have Antwerp, Lisbon and London as capitals of commerce. The fact that commerce became easier, increased its quantity, and this in turn resulted in the foundation of large companies who controlled first the transportation and then the price of merchandise and food. When these companies developed into monopolies, prices rose rapidly.

The historian is prone to exaggerate the political consequences of the discoveries of the

Fifteenth century, but they were great. The idea of that mediæval Holy Roman Empire was completely lost and it was the nations who had been most insignificant that now sprang into political prominence. Spain boasted a huge empire in the West, so huge indeed that she herself could not estimate its extent, and she grasped from these new territories more than five billion dollars' worth of gold and silver, yet as we know, Spain's fortune proved her ruin. Her Western conquests followed close upon the wars against the Moors, and because of the series of adventures, many of the men of Spain acquired a taste for fighting or indolence. They could not stand an ordinary, humdrum existence.

Portugal had gained a great Eastern empire through her discoveries, and this, too, was a place full of riches. But these nations, who had suddenly had wealthy colonies thrust upon them, could not retain them, and Holland, France and England, nations that had not been so active in exploration or discovery at the start, eventually became the great colonial powers.

Indirectly, we may also attribute the growing spirit of democracy, that was beginning to be felt throughout the world at the beginning of the Sixteenth century, to the great activity on the seas.

Still another important result of all of these wonders was the effect on the individual

man. He had formerly considered himself the center of the universe, everything was made for him; he was the great personal ego. Now everything was different; there was a great universe beyond the little world he knew; the earth on which he lived was but an insignificant part of a vast solar system, man in comparison with the newly discovered stars and planets was the merest atom. The God that he had considered pre-eminently his, was Lord of this great Universe, and thus man developed a broader religion and viewpoint.

Conscience

DURING the early ages of Christianity the Church governed her people by the doctrine of faith alone. That is, they were not expected to understand the mysteries of faith but were simply to accept them at the discretion of the Church. It was not until Peter Abelard, 1079-1142, came forward that any serious opposition was made to the power of the Church over the consciences of her people. According to his ideas faith was above reason, but should never be opposed to reason.

Just as in one respect the Renaissance was a time of renewed paganism and sensuality, in another it was a period of religious reformation. Earlier in the volume we noticed a tendency toward criticism that developed during this time, and the Church, the monastic orders, the clergy and the papacy did not escape the criticism. The chief attacks were directed, not at the institution of the Church itself, but at the worldliness of the men in the Church, the corruptness of some of the monasteries, and the ignorance of certain secular clergy.

Dante's impassioned attack was never aimed against the teaching of the Church, but his sensitive conscience was shocked at the lewdness of the lives of some of the popes and clergy.

The two great mendicant orders of friars were organized because their founders realized the urgent need of reform within the Church. Francis of Assisi inaugurated a new idea. Formerly the monks had gone off from the world, prayed and fasted for the salvation of their own souls. His followers were to go out into the world, preach, nurse the sick, comfort the dying and save the souls of others. After Christ, we may name Francis as the most loved character in history. His imitation of Christ was literal; he left home, parents and riches and dedicated his life to his Savior. The great esteem in which this saint has always been held is probably due to the charm of his personality; his gospel, like that of his Divine Master, was love, love alike for rich and poor, saint and sinner, birds, beasts, trees and flowers. His sympathy with life and nature was universal. He was a poet too, this "poor man of Assisi," as he was called, and his "Canticle of the Sun," in the original Italian, is one of the simplest and sweetest of hymns. He called himself the "little brother of the poor" and his life bore out the title.

Another founder of a mendicant order was St. Dominic. His object in organizing this order

was not so much to help the poor as was that of St. Francis, but to help reform by preaching against the heretics. Neither of these orders was organized by the Church authorities; in each case the order was the fruit of the conscience and energy of one man, and a result of the democratic spirit that was creeping into life.

These two orders in turn grew lax, but even during the Fourteenth century we continually find individuals attacking their sloth and corruption.

The soul of Savonarola (1452-1498), another Dominican friar, burned with the desire for reform. He wished no change in doctrine, and throughout his turbulent life he adhered to all of the teachings of the Church. His denunciations of the existent corruption were vehement and fiery; when he was to preach, the Duoma in Florence was packed to the doors, and crowds waited outside hours before in order to secure places. Finally he became mixed up in political affairs which were at cross purposes with those of Pope Alexander VI, and at his orders Savonarola was burned. The great Dominican monk paved the way not only for the Protestant Reformation, as some earlier historians asserted, but for the Catholic Reformation as well.

The monastic reformers were not the only men who sought to improve conditions; a number

of the popes themselves endeavored to enact stricter regulations, but after the papal sojourn at Avignon the power of the papacy was greatly diminished, and the pontiffs could do little without the assent of the curia.

Toward the close of the Fourteenth century, reforming councils came into prominence. The theory by which the verdicts of the councils was governed was that the power of the council was supreme, even above the voice of the pontiff. Some of these reform councils were: the Council of Pisa in 1409, the Council of Constance (1414-1418), the Council of Basle (1431-1449), and the Fifth Lateran Council (1512-1517). These movements failed almost completely because they concerned themselves chiefly with the powers of the papacy, and little or not at all with the crying need for reform.

Even in the earlier days of Christianity there had been reformers, individual thinkers who watched with disapproval the growth of the power of the clergy and of the worldly wealth of the Church, and compared it to the simplicity and devotion of earlier days. One of these groups of reformers were the Waldenses, a sect that translated the Bible into the vernacular, refused to accept other than the literal meaning as their interpretation, and asserted that priesthood should be universal, every believer in Christ being entitled

to the same privileges. The doctrine of John Wycliffe, an Englishman, was somewhat similar to that of the Waldenses, and John Huss in Bohemia held practically the same tenets.

The mystics were also anxious for reforms in the Church. Mysticism may be found among any race of men at any time. It is common to all religions. The chief object of the Christian mystics is to attain perfect unity with Christ. To do this they must become as unconscious as possible of physical existence, and thus a greater consciousness of the spiritual comes to them.

A famous Italian, Joachim of Flora, who founded a new and extremely rigid monastic order in the Twelfth century, was a mystic. His writings were collected and compiled in a volume entitled "The Everlasting Gospel," which was highly revolutionary in character, idealistic, imaginative and vehement in its attacks upon the Church. A section of the Franciscan order, the Spiritual Franciscans, accepted this work in its entirety and tried to arrange their lives according to its requirements.

One of the most active of the German mystics was Meister Eckhardt, a Dominican friar and philosopher who taught for a time at the University of Paris. One of the orders that resulted from the mystic movement was the Brothers and Sisters of the Common Life. They were not cloistered, but lived up to the vows of poverty, chastity

and obedience and could leave the community any time they desired. They devoted themselves chiefly to teaching. Thomas a Kempis wrote the *Imitation of Christ* in one of their houses.

Although apparently all of these reformers failed, they still remained important factors in the Protestant and Catholic reformations. Luther, though he made the final break from the discipline and authority of the Church, actually made no new statements. Later, his followers became more radical.

John Calvin initiated the doctrine of predestination, that is, that God is all-powerful and He alone can save man from eternal perdition. God ordained the fate of each man from the beginning, and nothing that the puny individual could do would make any difference in his ultimate destiny. Also, according to Calvin's doctrine, the laity were to have a voice in Church matters, and the syndics of the Church were to have absolute jurisdiction over the morals of the congregation.

Within the Church of Rome, the Council of Trent (1545-1563) marked as great a change as the Protestant movement did without. In this great Council all of the complaints and abuses were considered. It was definitely decided that in the teaching of faith tradition would have equal weight with the Bible, and salvation would depend not on faith alone nor good works alone but by a

combination of the two. Then, too, in this Council the lives of the clergy, both monks and secular, were made more regular; the papacy was reformed, and all of the doctrines of the Church were clearly set forth in order to avoid future abuses and misunderstandings.

Therefore, while the word reformation is generally associated with the Protestant movement, there was just as truly a reformation within the Catholic Church as outside. Despite the shortcomings and human failings of individuals, the Catholic Church continued to be a great spiritual power and a conservator of art and learning, just as it had been during the earlier centuries of Christianity.

THE END.

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APR 19 1951

